

## BLADES OF GLORY

Tsui Hark on *Flying Swords* — in 3D IMAX **P28**

## PORTABLE POLLUTION

Are those hip food trucks fouling the air? **P12**

## CLEAN ENERGY, AT HOME

SF seeking real competition to PG&E **P8**

# GUARDIAN

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Live music, hot dish —  
the rock scene goes foodie.  
Plus: Turntable Kitchen,  
candy we want,  
Brokeass Gourmet, and  
more food-music mashups.  
It all begins on **PAGE 20**

GUARDIAN PHOTO BY MATTHEW REAMER;  
VEGAN STRAWBERRY-APPLE PIE BY CHILE PIES;  
TIRE FROM VALENCIA CYCLERY

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- crying all the time & feel worthless
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- Been there. I'll help u thru it ;-)
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- anxiety & panic b4 school
- healing doesn't just come U gotta work.
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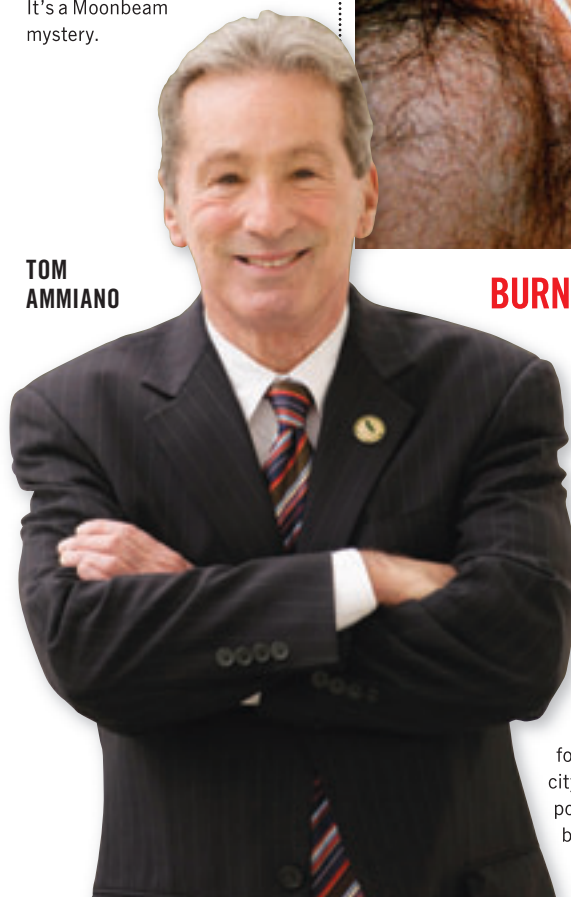
## GUARDIAN INTELLIGENCE

What you need to know

### WHAT WILL JERRY DO?

It's end-of-the-season madness in the state Legislature, where, after months or years of work, bills pass or fail in an instant — and then the lucky ones wind up on the desk of Gov. Grumpy, who, word has it, won't sign anything he thinks might interfere with (or create bad press for) his tax measure. Assemblymember Tom Ammiano has the TRUST Act, which would limit the use of local jails for federal immigration holds, and a bill to give labor rights to domestic workers. Sen. Leland Yee has a measure to limit life-without-parole sentences for juveniles. Sen. Mark Leno has one to prevent cops using your cell phone GPS without a warrant. What will Jerry do? It's a Moonbeam mystery.

TOM AMMIANO



### FOR YOUR LABOR DAY STREAKEND

Five of our top nude beaches to get hot and naked for the holiday: RCA Beach (Marin County), Baker's Beach (Humboldt County), Devil's Slide/Gray Whale's Cove (Santa Cruz County), Sykes Hot Springs (Monterey County), and (if the sun would actually come out around here) good old North Baker Beach (SF). Check out our newly-updated online Nude Beaches Guide for our reasoning — plus directions and tips at [sfbg.com/nudebeaches](http://sfbg.com/nudebeaches). | GUARDIAN PHOTO BY MATTHEW REAMER



### BURNING MEN (AND WOMEN) ARE HERE — AND GONE

San Francisco filled up with colorful freaks from around the world — then quickly emptied out, particularly from artsy enclaves like the Mission and the Haight — over the last week as burners made their annual pilgrimage to Nevada's Black Rock Desert for the 27<sup>th</sup> incarnation of Burning Man.

It was a tumultuous, transition year for burner culture (see "Talk about chaos," 8/22) — and for once, none of us are going — but it's still the weirdest temporary city and greatest party on the planet, so we look forward to seeing the photos and hearing the stories from our dusty returning comrades. And for those who are left behind, don't mourn: The city's actually kind of nice with much of the hipster population gone for a few days. If nothing else, the bars in the Mission are less crowded.

### THE WONDERS BENEATH

Artists Shannon O'Malley and Keith Wilson are assembling a book of vaginas — drawn by gay men. And they need your help! All are welcome to their vag drawing party at Dolores Park's Gay Beach (Sun/2, 1pm. 20th St. and Church, SF). Art supplies provided, but you bring the Cookie Monster interpretations.



### WHAT THE FUCK, CHUCK?

It's always a challenge to figure out the unfathomable political positions of the Chron's C.W. Nevius, and this week put us to the test. Nevius — who generally dismisses as lunacy all efforts at historic preservation — suddenly found a place he wants to save: Tosca, the venerable North Beach bar. In a column Aug. 21., Chuck called the place "an institution" despite its distinctly unmodern, out-of-style owner, Jeanette Etheredge.

Huh. We totally agree — save Tosca! But isn't the Haight Asbury Neighborhood Council's recycling center — which Chuck has been desperately pushing the city to evict for a couple years now — also an institution, if a bit unmodern and out of style? What the fuck, Chuck?

### ON THE WIND

A recent drop on our palates was Air, the new canned malt beverage that tastes like flavored water. Brave Guardian testers (and we are soooo brave) gave high scores to the crisp citrus flavor — but complained of feeling gassy after only one can. Air indeed.



### THE JUICE BOYS

Melky Cabrera. Bartolo Colon. And now (sadly, no surprise) Lance Armstrong. The real question: Is there anyone at the top ranks of pro sports who isn't on drugs? Did they really think they'd get away with it? Honestly — do we care any more?

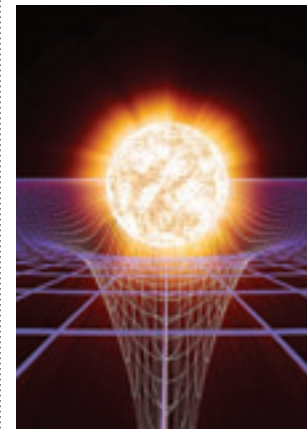
And when will AT&T Park's Melk Men change their name to the Juice Boys?



PHOTO BY GETTY IMAGES

### POLITICAL ALERTS

**THIS WEEK'S CHALLENGE: BEND SPACE AND TIME TO MAKE IT TO ALL OF THESE RAD EVENTS FRIDAY NIGHT**



### FRIDAY 31

#### OCCUPY THE BAY

The 25th Street Collective, 477 25th St., Oakl; [www.occupyoakland.org](http://www.occupyoakland.org). 6pm, \$25. "This week in Oakland, California will go down as a watershed moment. People across America were disgusted by what they saw here. Average Americans trying to stand up and peacefully assemble, to be brutally savaged and attacked by the police department that they pay for." So said Michael Moore to a fired up crowd in the wake of the Oct. 26, 2011 Occupy Oakland eviction that featured tear gas and rubber bullets raining on demonstrators. It's just one of the many historic events caught on tape by filmmakers Jonathan Riley and Kevin Pina, whose documentary *Occupy the Bay* is screening around the Bay Area before it starts showing in film festivals. On Friday, stick around for special musical performances from Jabari Shaw, Shareef Ali, and Super Natural.

#### ENEMIES OF THE STATE: IN THEIR OWN WORDS

Station 40, 3030B 16th St., SF; [station40events.wordpress.com](http://station40events.wordpress.com). 7pm, free. After a year of Occupy and years more of struggle by people who are not down with the state, there are still a lot of people in jail and prison. Organizers at this event will read writing from those locked up. Included: Poems and statements from Truth and Kali of Occupy Oakland and a statement from Jesse Nesbitt, the May Day brick-thrower we profiled in *Who is the Brick Thrower?* (5/8/12). As the event description says, "Any effort at anti-repression in the face of lengthy prison terms must be aimed at bringing down separation at all costs." Come fight the separation and connect.

#### ORIGINAL PLUMBING BIRTHDAY CELEBRATION

Elbo Room, 647 Valencia, SF; [www.originalplumbing.com](http://www.originalplumbing.com). 10pm, free. Original Plumbing, the trans male quarterly magazine, is throwing a party for its third year on this planet. It now lives in the Brooklyn part of the planet, but it all started in San Francisco, and the organizers are coming back here to party. "We feel that there is no single way to sum up what it means to be a trans man because we each have different beliefs, life experiences and relationships to our own bodies," say the organizers, and they started the magazine to document this diversity of experiences. Celebrate with the editors Amos Mac and Rocco Katastrophe, and performances by Rocco Katastrophe with special guests Billie Elizabeth, Nicky Click & Jenna Riot. Birthday cupcakes available!



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**A•A•N**



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**5 – 8:45 PM**

**Wilsey Court | 6:30 p.m.**

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**Piazzoni Murals Room | 6:00 p.m.**

Live iPad portraits by Artist-in-Residence  
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Closing Reception**

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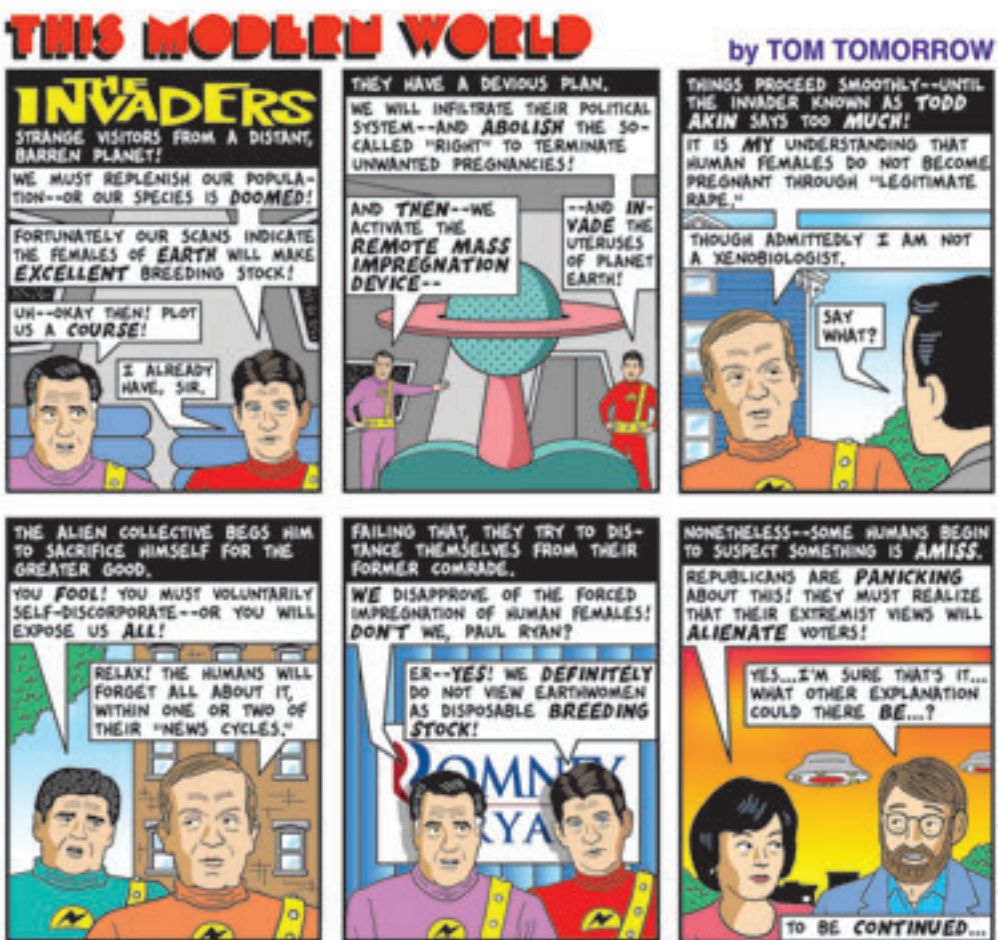
ON THE BLOGS

- POLITICS**
  - Reports and analysis of the chaos at the Republican Convention and Romneyville, the activist community just outside its gates
  - City College controversies explored
  - Homeless encampment at Fourth Street and King faces cop eviction

- NOISE**
  - Must-See Shows this week are mostly sludge metal, grindcore, and blistering hardcore bands birthed in the '90s: Eyehategod (above), Dropdead, Bastard Noise
  - Interview with DJ Deevie. Bonus: mixes for your earholes
  - Soojin Chang reports from decades-spanning hip-hop carnival Rock the Bells

- PIXEL VISION**
  - A special Guardian report from the first all-female street art festival in Atlanta
  - Fashion shots from last weekend's kawaii-crazy J-Pop Festival
  - Missed the America's Cup prelims? Watch our footage and decided if you're bummed

- SEX SF**
  - Local sexpert Aerial Clark on the power of sex-positive parenting
  - Who buys the most porn in the States? A helpful infographic explains



AGRI-CHEM INDUSTRY'S SECRETS

**BY STACY MALKAN**

**OPINION** This November, California voters will decide on a question that affects us all: Do we have the right to know what's in the food we're eating and feeding our families?

This high-stakes food fight has become the most expensive issue of the upcoming election. Pesticide and junk-food corporations have already poured \$25 million into an effort to defeat Proposition 37, a simple labeling measure that would inform California consumers about whether our food has been genetically engineered.

What is it that these corporations don't want us to know? Right now, many foods on supermarket shelves, from baby formula to corn chips, contain genetically engineered ingredients that are hidden from consumers. Also called GMOs, these are crops that have been artificially altered in a lab with the DNA of other species in ways that cannot occur in nature.

Numerous studies link genetically engineered foods to aller-

gies and other adverse health effects. But the U.S. government requires no safety studies of GMOs, no long-term health studies have been conducted, and no labeling is required to notify consumers so we can make our own choices about whether we want to eat these foods.

Genetically engineered foods are also linked to serious environmental concerns, including an overall increase in pesticide use, a rise in super weeds that are threatening farm land, and the unintentional contamination of organic crops.

These concerns have led 50 other countries to require GMO labeling. But here in the US, the agri-chemical companies have deployed their massive lobby power to stop the federal government and at least 19 U.S. states from passing simple labeling bills.

Now it's up to the voters of California — and the heavy-artillery corporate lobbying campaign is heading our way.

The Yes on 37 Campaign is currently tracking far ahead in the polls. But the voters have not yet been subjected to the wave of deceptive television ads designed to convince us that GMO labeling is too scary or too expensive.

When you see these ads, consider the source. The largest funders of No on 37 are Monsanto and DuPont, two corporations that hardly have a track record of integrity when it comes to truth in advertising. These are the same companies that told us DDT and Agent Orange were safe.

Major funders of the No campaign also include junk-food companies that have a long history of opposing common-sense labels to give consumers information about their food. Look for these companies to spend tens of millions trying to convince voters that adding a few words to food labels will force them to raise the cost of groceries "hundreds of dollars a year."

Over on the Yes on 37 side is a true people's movement made up of millions of moms, dads, and consumers in California, and the many farmers and California businesses that are part of the

OTHER  
OPTIONS FOR  
ST. LUKE'S

**EDITORIAL** California Pacific Medical Center wants to build a fancy new hospital in San Francisco without meeting the city's demands for housing, transportation, and health-care mitigations. And the arrogant leadership at the private non-profit thinks it can hold the city hostage: If the mayor and the supervisors don't approve the new medical complex on Van Ness Avenue, CPMC has threatened to close St. Luke's Hospital, a critical part of the local health infrastructure.

It's a dangerous game: CPMC must rebuild its aging California St. facility to meet state seismic safety codes, and, given the importance of the San Francisco market, clearly isn't going to do a Twitter and threaten to move out of town. The city can't afford to lose St. Luke's — other than the overburdened SF General, it's the only hospital on the south side of town and a critical, life-saving facility for residents of the low-income southeast neighborhoods.

But CPMC keeps leaving itself ways to abandon the Mission District facility. And even the offer to save the hospital is weak: The facility would be cut almost in half, to only 80 beds.

So it's time to come up with other options, ways to take that CPMC gun away from San Francisco's head and ensure the future of health care in the southeast. And city officials ought to be willing to try unusual ideas. Here's one:

Why not seize St. Luke's under eminent domain and ask the University of California, San Francisco to help run it?

It's not as crazy as it sounds. CPMC insists the facility is old, needs its own seismic rebuild and loses money. So it's not as if the health-care giant could demand some huge compensation. The city could probably get it for next to nothing.

St. Luke's isn't profitable —

CONTINUES ON PAGE 7 >>



## EDITORIALS

### OTHER OPTIONS FOR ST. LUKE'S CONT>>

but that's in part because CPMC has shifted some of the more lucrative services to its other campuses.

UCSF already provides the medical residents for SF General, which operates in part as the medical school's teaching hospital. UCSF is also expanding rapidly, investing huge amounts of money into its new Mission Bay campus. The idea of integrating St. Luke's into the school's training and research programs makes a certain amount of sense.

The city — and perhaps UCSF — would need to pay for the seismic upgrade, no small deal, and in the short term, cover operating losses. But the city's going to have to pay those costs one way or another: The way CPMC is talking, most of the costs of rebuilding St. Luke's will be passed on to the taxpayers and to local health plans (including the taxpayer-funded city health plan) anyway. If nothing else, CPMC wants the city to absorb the massive costs of mitigating the housing and transit impacts of the Van Ness hospital in exchange for keeping a (diminished and inadequate) St. Luke's alive. The closure of St. Luke's would put fiscally unbearable demands on SF General.

And guess what? The minute city and state officials start talking about an alternative future for St. Luke's, CPMC and its parent, Sutter Health, lose the only real leverage they have to demand a bad deal for the Van Ness project.

It's at least worth talking about. **SFBG**

### AGRI-CHEM INDUSTRY'S SECRETS CONT>>

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Stacy Malkan is the media director for Yes on 37, the California Right to Know campaign to label genetically engineered foods.



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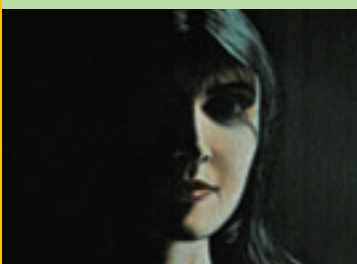
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BY JOHN UPTON  
news@sfbg.com

Retirement is knocking at Ed Harrington's door. But the San Francisco Public Utilities Commission general manager is hesitating, not quite able to muster the will needed to walk out the door. He has something that he wants to finish first.

The sage city veteran has labored for years to launch an historic program so transformative that it would finally allow city residents and businesses to reject a homicidal utility monopoly and the dirty electricity that it sells. Success could be mere weeks away; failure would be a bitter blow.

Twice in the past 27 months, Harrington and his staff have fumbled efforts to launch the city's long-promised community choice aggregation (CCA) program. The program, CleanPowerSF, would give Pacific Gas & Electric (PG&E) customers the option of switching over to a publicly backed electricity provider selling green, climate-friendly power.

The energy would continue to be ferried into homes and other buildings over PG&E's electrical grid, and customers who switch would continue to receive their bills from PG&E. Those gas and electricity bills could initially swell by an average of one quarter, but the mix of power that they pay for would jump from 20 percent renewable up to 100 percent renewable.

Harrington's previous CleanPowerSF launch schemes collapsed in mid-2010 and again early last year without getting off of the ground, largely because nobody — neither the city nor private industry — would shoulder the large financial risks. Unlike those failed efforts, which would have offered a private company virtual carte blanche to sell power to as many PG&E customers as possible, the latest CCA proposal resembles a successful program operating in Marin County. The Marin program started small in early 2010 and is already growing at a rapid clip as it pursues true energy independence.

For the next few weeks, despite having previously planned to retire in August, Harrington will oversee a last-ditch effort to drive approval of CleanPowerSF by the Board of Supervisors. "I've offered to stay into September so that we can have the CCA discussions at the board," Harrington told the

Harrington finally brings CleanPowerSF to City Hall, hoping his SFPUC legacy will be a city that produces its own renewable energy



*Bay Guardian.*

Harrington declined to discuss the latest version of CleanPowerSF, the real and perceived financial risks of which will be hashed out by the Budget and Finance Committee, referring questions to a spokesperson.

But environmentalists and local "green jobs" advocates who just 12 months ago were panning CleanPowerSF, ready to block its passage through the board, are now lauding it. They say the change came about after Harrington met directly with them and seemingly changed his own mind about how the program should be run.

The program would initially see Shell Corp. sell 20 to 30 megawatts of renewable electricity generated in far-flung places to fewer than 100,000 residential customers. Instead of fostering new supplies of renewable energy, San Francisco residents may initially buy power at premium prices from existing wind, solar, and other green facilities.

The activists agree that it's a crying shame to get into bed with an evil multinational oil company. But they say it's an acceptable start, as long as the program evolves into something far more meaningful. Like in Marin, the activists want San Francisco to use CleanPowerSF revenues to help build its own solar, wind, and other renewable energy and energy efficiency projects, many of them right here in city limits.

Over the coming years, the SFPUC could gradually add enough clean electricity at competitive rates into the CleanPowerSF mix, generated by its own facilities and purchased off the open energy market, to meet the needs of all the city's residents and businesses.

The build-out of solar power plants and other renewable energy facilities has always been imagined as an integral element of CleanPowerSF. But until last October, critics say SFPUC officials were treating the build-out as an afterthought, making little effort to lock in plans to move forward with the construction as a structured part of a CCA program.

"The SFPUC staff decided they wanted to do this the easy way and just buy energy," said Eric Brooks, a regular at City Hall hearings who chairs the San Francisco Green Party's sustainability committee and has spent years working with the SFPUC on CleanPowerSF. "They wanted to do that because it was easy — you can just declare victory."

Once the general manager started to meet directly with local activists, Brooks says, "Harrington started hearing what we had been saying to the staff for all these years about how important the build-out is." Harrington began to understand the importance of a renewable energy build-out that begins as soon as the new program launches. In turn, the activ-

ists threw their support behind Harrington and the program.

Brooks said that the build-out of city-owned renewable energy facilities could create thousands of jobs. It could also lead to energy independence in a city where environmentalism is a badge of honor, but where PG&E continues to sell nuclear and polluting fossil fuel energy without facing any competition.

"This is the perfect solution to the climate crisis and the economic crisis," Brooks said. "We need to create a green New Deal. That's the depth of crisis that we're in, economically and environmentally."

Such a build-out is also expected to build support for the program at the Board of Supervisors. Without it, the City Controller's Office calculated that the city's economy could take a hit to the tune of \$8 million over five years after CleanPowerSF launches in the spring in additional electricity expenses, potentially jeopardizing about 100 jobs. But that analysis failed to consider the thousands of jobs that could be created laying panels, installing turbines, and performing other tasks if the city develops its own renewable energy supplies.

It's impossible right now to say precisely what type of renewable energy facilities would be built by San Francisco: A \$2 million study that would paint that picture is planned. But Paul Fenn, president of

Local Power Inc., which is helping the SFPUC prepare to call for bids from companies interested in building the facilities, said they could include everything from solar panel arrays to customers' energy efficiency gains to a wave energy plant.

The first CleanPowerSF committee hearing is scheduled Sept. 12, followed by a board vote that will almost certainly prove contentious, likely pitting the board's progressive members who have long supported public power against some of its fiscal conservatives.

Much of the debate will focus on an initial \$19.5 million investment by the city. Of that money, about one-third would be used as collateral — a pool of cash held in escrow and available to reimburse Shell if the program flops. SFPUC spokesperson Charles Sheehan said the \$7 million in collateral would gradually be recouped by San Francisco if the program moves forward successfully.

Another \$2 million would fund CleanPowerSF customers' energy efficiency programs; \$2 million would help customers install solar panels; and \$2 million would be spent on the study to determine how best to build out the portfolio of renewable energy plants owned by San Francisco. The rest of the money would cover operating and startup expenses, and it could be recouped later through power sales.

In a town where PG&E wields tremendous political and financial influence, proposing to gamble public funds establishing a competitor to the company is sure to be opposed and criticized. Supporters of the program, however, say the gamble is a safe and necessary one that could have sweeping workforce and economic benefits.

"I don't think that we can afford not to do CCA," said Sup. David Campos, the program's most active supporter on the Board of Supervisors. "So long as something like CCA is not in place, PG&E will continue to be the only game in town. I think it's important for us to give consumers in San Francisco an alternative to PG&E."

If Harrington can clinch lawmaker approval for CleanPowerSF before he retires, he will have provided city residents with a lasting choice in what kind of electricity they buy.

"I think that any effort to compete with PG&E is seen as public power," Campos said. "But this is really about providing a choice." **SFBG**



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BY Yael Chanoff  
yael@sfbg.com

Keith McHenry was in Tampa, feeding fed-up (and hungry) Republican National Convention protesters, when we spoke by phone. Next he'll head to Charlotte to do the same for those protesting the Democrats, and then to New York for Occupy Wall Street's anniversary on Sept. 17.

Everywhere he goes, he'll feed the masses home-cooked vegetarian meals. But unlike the other protesters, McHenry helped invent the system that gets them fed. He helped to found Food Not Bombs, the organization that salvages food that would otherwise be thrown out, cooks it up, and serves free, tasty meals in public squares throughout the world.

McHenry served the first meal in Boston Common in 1980, then moved to San Francisco a few years later, bringing the movement with him. Now, there are 500 chapters in the United States and hundreds more throughout the world.

"We provided food for 100 days at the Orange Revolution in the Ukraine," McHenry recalls. "We fed a two-year occupation in Sarajevo. We provided food at Camp Casey," Cindy Sheehan's anti-war stakeout at then-President George W. Bush's ranch.

The FNB approach to hunger is pretty simple: There's enough food to go around, it's just not distributed right. So activists find ways to dis-



## FEEDING A MOVEMENT

Keith McHenry on the history of Food Not Bombs and how it's recently been occupied

tribute food that would otherwise be thrown out. San Francisco FNB gets donations of extra, unsold food from places like Rainbow Grocery and Other Avenues food co-op.

It was started by anti-nuclear activists, thus the "Not Bombs" part. But there's more to their analysis than a cry for peace. As the group

states, "For over 30 years the movement has worked to end hunger and has supported actions to stop the globalization of the economy, restrictions to the movements of people, end exploitation and the destruction of the earth and its beings."

A typical Food Not Bombs operation features a table with a vegetar-

ian or vegan meal, maybe some produce, and anti-war and other leftist literature and banners. In 1988, this is what was on the table when the San Francisco Police Department cracked down on Food Not Bombs, arresting dozens for serving food at the entrance to Golden Gate Park at Haight and Stanyan.

"We had our sign such that when you walked in at the corner of Haight you would see the words Food Not Bombs for a block and a half," McHenry recalls. "What was good about that was you had tourists, and local business people, and local workers, and you had the people in the Golden Gate Park, all coming together to eat at that place. It was really perfect."

FNB still serves there on Saturdays, but that perfection was disrupted by a high profile series of arrests in 1988, then again a few weeks ago, when Parkwide, the Recreation and Parks Department's new bike rental program, set up in their old spot.

Food Not Bombs still runs into conflicts with police and courts. Last year, McHenry was one of 24 arrested in Orlando, Florida, spending 19 days in jail after protesting an ordinance making it a crime to feed the homeless in the city's downtown.

Last week, FNB held its world gathering at Occupy Tampa's tent city, serving daily breakfast and dinner while planning the future of the movement. Occupy Tampa has only grown in recent weeks as it hosts people in town to protest the RNC. Sharing food and shelter, making art, and protesting politicians doing the bidding of greedy corporations is McHenry's vision made reality — and one he got to see bloom last

CONTINUES ON PAGE 12 >>

"For I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me," Jesus supposedly said way back when. In San Francisco, there are a multitude of churches that offer free food to the hungry (find a handy list at [www.freeprintshop.org](http://www.freeprintshop.org)).

But what follows is a list of secular organizations that share food — for the planet, for self-determination and providing for community outside of the system, for healthy food untainted by hormones, pesticides and GMOs, for food not grown by exploited workers, and for many other reasons, these groups bring food straight to the people.

### FREE FARM STAND

Where: Parque Niños Unidos, 23rd St. and Treat. When: Sundays, 1-3pm. Numbers given out at around noon. The Free Farm Stand gives out food and flowers grown at the Free Farm on Eddy and Gough, where local volunteers grow and harvest produce. They also share local organic surplus produce left over from several farmer's markets and produce brought in from neighbors and from locally gleaned fruit trees.

The philosophy of the Free Farm is food sovereignty. Why should anyone go hungry, or go broke, feeding themselves and their kids? Instead, they figure, they should get for free what the earth gives. They facilitate this by offering the farm's harvest — as well free sprouts and plants, that people can use to grow food themselves.

### JESUS-FREE FOOD: CHURCHES AREN'T THE ONLY OPTION FOR FREE MEALS

"The solution to the problem of hunger is to share the abundance that's out there and to encourage people to grow food and share some with those in need," said a Free Farm Stand organizer. "We can set up neighborhood networks of people growing food and sharing their surplus." The Free Farm Stand is a step towards that vision.

### BETTER DAYS TO COME

Where: Tuesday, 16th and Mission, Thursday, Turk and Taylor. When: 6pm. Some of the folks at Better Days to Come have God in mind, but the organization's founder, Leonard Fulgham, came from not the churches but the prisons. As its mission statement says, "Mr. Fulgham began mentoring many of the younger inmates, while having the unique opportunity to hear their stories. Many of their stories outlined how they landed in the prison community and why they continued to return. Being homeless upon release back into society is a commonly known contributing factor to these ex-offenders being hungry while being starved by the lack of job training and vocational skills." Fulgham passed away March 24, 2012, and in his memory, the organization began serving two hot meals a week.

### CURRY WITHOUT WORRY

Where: Civic Center Plaza at Hyde and Market. When: Tuesdays 5:45-7pm. Curry Without Worry

serves vegetarian food, mostly Nepali and mostly with five courses, in San Francisco every week. It does the same at its other branch in Kathmandu. Shrawan Nepali once owned a restaurant, Taste of the Himalayas, but used the proceeds to start Curry Without Worry and eventually sold it when "I realized I was not a businessman." Instead, he's a man who feeds people a vegan five-course meal, which includes a sauce made from timur, herbs that grow in his Himalayan hometown but are rare in the US. "Our mantra is healthy food for hungry souls," says Nepali.

### FOOD NOT BOMBS

Where and when: Monday, UN Plaza at 6:30pm and 16th and Mission at 7pm. Wednesday, UN Plaza at 6pm. Thursday: 16th and Mission at 7pm. Saturday: Haight and Stanyan at 5pm. After 30 years, Food Not Bombs still serves almost daily in San Francisco at a few locations throughout the city. Volunteers cook meals then bring them out to the people, bringing home the message that there's enough to go around and you shouldn't need money to feed yourself. The Saturday team still shares food at Haight and Stanyan, where Food Not Bombs first parked three decades ago.

### FOOD BANK OF AMERICA

Where: In front of the Bank of America at 2701 Mission. When: Thursday, 5pm until food runs out.

Occupy-related people, carrying on from the giant Food Bank of America action on Jan. 20, when the Bank of America at the Embarcadero locked its doors after activists set up a food table and hung two interactive banners where passers-by could write what fit under the category "person" and what fit under the category "corporation." They hung a third banner saying Food Bank of America, hundreds ate a hot meal, and the concept caught on. Now, people who have been gathering food donations for Occupy and otherwise give away fresh produce and hand out information about credit unions weekly in front of the bank.

### COMMUNITY FEED

Where: Mendell Plaza, at 3rd and Oakdale. When: Every third Sunday, 10-2. A few organizations, including the Black Star Riders Coalition and the Kenneth Harding Jr. Foundation, work together to put on this food giveaway every other week. It takes place in Mendell Plaza, the square that some have renamed Kenny's Plaza after Harding, who was killed in the plaza at 19 years old after a dispute with SFPD officers over bus fare. "First, we definitely want to honor Kenny, that's why we got there," said Tracey Bell-Borden, one of the organizers of the Community Feed. "But there's been a lot of activity in that area for a long time. So it's really about healing the community," she said. "We have to take care of our community." (Yael Chanoff) **SFBG**





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fall with the birth of Occupy.

As McHenry tells it, he and others from Food Not Bombs have been part of a decade-long buildup to the “occupy” tactics that erupted into the world in 2011. “I was promoting the idea of occupation ever since a meeting that was held in 2003 after Cancun,” he said. Protests at the World Trade Organization meeting in Cancun were part of a growing trend of disrupting international conventions in which political and business leaders make agreements that further exploitation and neo-liberalism. But McHenry says that more was needed.

“There was a group of us that got together and said these one-off events, like summits, were just becoming more disempowering rather than successful,” he said.

After years of calling for occupations, the notion clicked last fall. “We had seen the Arab Spring, so that made it that much easier to imagine the occupation concept. And the Spanish occupations were just then happening.”

“That’s a common thing,” McHenry said. “People try all these different ways of organizing and then all at the same time, the same thing will start to click. And there’s no real way to say, ‘oh, it started here, it started there, this person started it.’”

When Occupy encampments sprang up, Food Not Bombs was behind many of the kitchens and food sharing efforts — it even had a guide to building a tent city kitchen at foodnotbombs.net/occupy\_supplies.

## “IT WOULD BE GREAT IF WE COULD REGROUP AND RETAKE PUBLIC SPACE.”

KEITH MCHENRY

“In the beginning of some of the first occupations like Chicago, DC, Wall Street, we made peanut butter and jelly sandwiches, because we didn’t know if we would get busted,” McHenry said. “We ended up behind the scenes helping provide free meals to the occupations.”

McHenry said he hopes the spirit of occupying grows again. “It’s so important,” he said. “It would be great if we could regroup and retake public space.” **SFBG**



**FOOD TRUCKS GATHER AT SOMA STREETFOD AND OTHER SPOTS, SOMETIMES RUNNING DIRTY GENERATORS FOR HOURS.** PHOTOS BY MIKE KOZMIN/SF NEWSPAPER CO.



## PORTABLE POLLUTION

The dirty generators powering a rapidly expanding number of mobile food trucks escape the attention of air quality regulators

BY EMILY HUNT

news@sfbg.com

With its decidedly hip aesthetic and clientele, San Francisco’s food truck trend may be naturally assumed to be environmentally sound and health conscious. But the rapidly expanding craze may actually be creating air pollution and endangering the health of their employees in ways that aren’t yet being regulated.

Although the mobile eateries are held to a few of the same standards as their brick and mortar counterparts, such as food hygiene and sanitation, the gas-powered portable generators that provide needed energy to the trucks are a tricky beast to tame. The exhaust-heavy portable generators do not fall under the San Francisco Department of Public Health’s radar of regulation, according to its Food Safety Program Director Richard Lee.

“There are combustion products from the generators being generated while the truck is parked and operating,” he told the Guardian. “The generators are needed to power lights, fans, refrigerators, etcetera. SFPDPH does not monitor or regulate the generators.”

The lack of monitoring on the generators may not be due to a lack of need for regulation, but rather the difficulty in doing so. Given that most of the generators are used to power relatively small vehicles, their small size inhibits them from meriting the attention of the California Air Resources Board (CARB) after their initial manufacture.

A CARB-compliant generator has met with the organization’s restrictions on various organic gases, nitrogen oxides, sulfuric oxides, carbon monoxide, carbon dioxide, and particulate matter. However, the generators are only monitored at the point of manufacture, with their in-use

emissions going unregulated.

Furthermore, Bay Area Air Quality Management District spokesperson Aaron Richardson tells us that despite the BAAQMD’s 28 air monitor stations, the localization of the fad and the trucks themselves would make it difficult to see the effects of the generators as a regional issue.

“The concern would be they may not all operate in the same ways,” he said. “I think that if the trucks...are running back up generators, it’s going to emit some pollution. It’s something I think we will be doing more research on, but at this point it’s not looking like it’s a dramatic impact on air quality. CARB regulates all mobile sources, and lot of these trucks use individual generators. At this point, we only regulate back up diesel generators...of 50 horse power or above.”

So BAAQMD doesn’t regulate the generators because they’re gas-powered, and they don’t trigger CARB’s post-production attention, despite that agency’s current efforts to reduce the state’s carbon footprint.

CARB spokesperson John Swanton explained that given the small size and localization of the generators, it’s up to the individual communities to decide how to approach the situation.

“It’s up to the community to decide if they can bear the expense of a highly regulated community. In the terms of restaurants — which is what food trucks are — what are the community’s standards and regulations?” he said. “When we sell, say, a Honda generator, we have ideas of how that’s going to be used...We try to make it as clean as practically possible, but the idea is that it’s not gonna run 24/7 at the same location. If it’s going into a food truck and the food truck is going into a particular district, then it becomes the decision of the city and the air quality management [district].”

It seems, then, that no one is really regulating the exhaust emissions coming from the hordes of trucks that travel up Haight, down Market, into Fort Mason, and sit in clusters downtown, in SoMa, around City Hall, and other spots around town.

But at least they aren’t dirty diesel fuel, right? Perhaps the BAAQMD and the city of San Francisco have no need to regulate the teensy-ensy bit of gasoline generator exhaust.

Yet according to SFPDPH spokesperson Imelda Rayes, there are now approximately 300 (registered) mobile food facilities in San Francisco. That means the number has nearly tripled since the mere 120 registered MFFs that were scouring the streets in 2009. What they lack in horse power, the generators may make up for in sheer multitude.

“In a period of three years, the number has increased almost 250 percent and [we’re] still getting more applications,” she said.

In addition to cumulative impacts, there are also questions about the health impacts on food truck employees.

Studies like such as the 2009 “Modeling the Effects of Outdoor Gasoline Powered Generator Use on Indoor Carbon Monoxide Exposures” by academics Liangzhu Wang and Steven Emmerich brings up a different concern: gasoline generators create emissions of poisonous carbon monoxide.

“The generators are always positioned outside of the vehicle. The workers are inside,” Lee said. “We would not expect that there is significant employee exposure to the generator exhaust to the employees.”

Yet the U.S. Centers for Disease Control and Prevention (CDC) reported that half of non-fatal carbon monoxide poisoning incidents in the 2004 and 2005 hurricane seasons were due to the gas-powered generators used to heat homes, even when placed outside the homes themselves.

Food truck generators, given their smaller size, are often placed much closer to the trucks and their workers than in the case of houses and their inhabitants. Furthermore, the trucks often idle for long periods to keep the food warm and utilities working.

“At this point, it’s enough of a new thing... We’re interested in finding out more about them, but at this point we are not receiving many complaints,” Richardson said. “A lot of variables are involved. It’s something I think we will be doing more research on.”

After the game of verbal hot potato that was research for this article — it seems every agency deferred to another in terms of exactly who is monitoring these things — Swanton assured us that the danger doesn’t seem imminent.

“In general, small engines [portable generators] are dirtier than an engine providing motor power to a vehicle,” he said. “But the sheer number of these cleaner engines dwarfs everything.”

True, but the food trucks that run for more than a few hours at one location are increasing in numbers at a rapid pace. With the high number of mobile food trucks in operation, most of which utilize some form of generator or another, it may be time to nail down those pesky variables involved and draw some conclusive evidence on the potential environmental and health effects of our city’s seemingly innocent snack time. **SFBG**



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HERBWISE

# TEMPORARILY BLUNTED



BY EMILY HUNT  
culture@sfbg.com

**HERBWISE** We're not sure what troubles us most about this story: the suppression of marijuana imagery, a corporation impinging on our buzz, or the serious threat of private companies shaping public discourse.

Marijuana reform organizations Fire Dog Lake and Students for Sensible Drug Use were perplexed when their proposed ads featuring pot leafs were censored by Facebook. The mega-site's decision not to show the ads was only reversed when the Electronic Frontier Foundation and the ACLU

pointed out that, hey, it was kind of violating free speech rights, in an election year no less.

In its initial rejection of the advocacy groups' ads, Facebook cited submission guidelines that said "ads and sponsored stories may not promote tobacco or tobacco related products." During the failed Proposition 19 campaign in 2010, the site refused to host marijuana ads of any kind, stating the same policy.

EFF's Rainey Reitman told the Guardian in a phone interview that this time around, Facebook was quick and efficient in responding to complaints regarding the censorship. The social networking giant did not respond to requests for comments on the matter.

Perhaps it's water under the bridge now that the ads are up and running. But.

"The larger issue here is that

different types of speech — especially political speech — are moving onto online forums, which means that corporate policies can dictate what types of speech will and will not be heard and permitted," said Reitman. "Decisions that [Facebook]

makes... will have pretty big societal ramifications."

Aaron Houston, executive director at Students for Sensible Drug Policy, agrees the incident raises broader and heavier concerns.

"Not everyone whose ads are blocked has EFF speaking up for them," he said.

"Facebook is the equivalent of a public square at this point. Even as a private business,

Facebook has an obligation to be viewpoint neutral."

With Facebook's hyper-targeted advertising system and ubiquity in our lives, Sonenstein said that the site may be the most important advertising resource we have today. He called the site's power to disseminate information crucial in his group's fight to raise awareness about marijuana access and legislative reform.

Given the pro-pot results of SSDU's latest public policy polling on marijuana reform measures in Colorado, Washington, and Oregon, 2012 may be a big year for pot. And kudos to the groups involved in this story for taking on the Facebeast — hopefully, the incident has set a precedent that will give pause to other corporations that would knowingly or unknowingly affect our exposure to groups fighting for marijuana access. **SFBG**



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## FOOD + DRINK

NICE LUNCH: BAR TARTINE'S SMØRREBRØD (TOP) AND  
THE DREAM CREAM AT HOT PRESS GUARDIAN PHOTOS BY VIRGINIA MILLER



## MISSION SANDWICHED



BY VIRGINIA MILLER  
virginia@sfbg.com

**APPETITE** Two unusual, new Mission sandwich options: one of the city's best restaurants launches lunch with Scandinavian influence (part of the Nordic culinary wave finally reaching the West Coast that includes new restaurant Plāj), and a low-key panini shop opens, refreshingly real with Middle Eastern touches.

### SMØRREBRØD AND LANGOS AT BAR TARTINE

Nick Balla's forward-thinking, Eastern European menu at Bar Tartine offers some of the most exciting food in the city right now, so new daytime hours (Wed-Sun, 10:30am-2:30pm) are a gain. Smørrebrød is Danish for "bread and butter": these open-faced sandwiches (one for \$6; three for \$15) lead the way on the new menu, though heartier sandwiches are on offer, too, such as beef tongue (\$12) generously laden with sauerkraut, onion, and that Hungarian staple, paprika. Or on the vegetarian side, slab bread filled with lentil croquettes, yogurt, cucumber, padron peppers.

On rustic rye bread, smørrebrød toppings evolve. I find two enough, three for those with a bigger appetite. My favorite is bacon, egg, avocado, dill and roasted tomato in a blue cheese sauce blessedly garlic-heavy. Creamy chicken liver pate is a gourmand's option, although such a generous scoop of pate overwhelms accompanying apricot jam. Another toast is topped with smoked eggplant, white beans, olive, roasted tomato, while a sweeter side is expressed in hazelnut butter and rhubarb compote.

They're calling it a sandwich counter and you can certainly take out, but Bar Tartine's rustic tables and expanded space welcome: they're ideal for lingering with Four Barrel coffee and that divine Hungarian fried bread, langos (\$9), you've heard me talk about often — it's on the lunch menu. Now it's amped up with toppings like lamb, horseradish cream, summer squash, and tomato, or blackberries, peaches, and cream. Langos with fried egg, hollandaise, and bacon is a breakfast dish of my dreams.

In the spirit of meggyleves, Balla's Hungarian sour cherry soup that wowed me last summer, there's chilled apricot soup (\$9) — not as sweet as suspected — smoked almonds, and sour cream adding texture to the savory-fruity broth.

Jars of pickled treats line the walls, available in the menu's snacks section (pickled curried green beans!), refreshing contrasted with a kefir-ginger-strawberry shake (\$5).

561 Valencia, SF. 415-487-1600, www.bartartine.com

### ZA'ATAR AND HALLOUMI AT HOT PRESS

With a friendly Middle Eastern welcome, the guys at the new Hot Press welcome customers into their humble Mission shop for panini, Caffè Trieste coffee, and Three Twins ice cream by the scoop, waffle cone, or sundae. While American sandwiches like pastrami-loaded Staten Island (\$7.75) with Emmentaler cheese, house Dijonaise, cabbage slaw, and sliced pickles are delicious, the Lebanese touches and vegetarian offerings skew unusual. Dream Cream (\$6.50) is soft-yet-crusty ciabatta bread slathered in light cream cheese, sauteed peppers, caramelized walnuts, and cucumbers, za'atar spices perking up the mild, comforting panini. On a French baguette, another vegetarian sandwich with Middle Eastern leanings is Ayia Napa (\$6.99), likewise comforting with melted halloumi (a traditional Cypriot cheese from the island of Cyprus), mint leaves, tomatoes and a douse of olive oil. Pollo de la Mission (\$7.75) is a neighborhood tribute of free range chicken on ciabatta in creamy chipotle sauce, pressed with peppers, grilled onions, Colby Jack cheese, and corn.

Sides (\$2.25 half pint; \$4.25 pint) range from coleslaw to a salad of spinach leaves, goat cheese, and strawberries, while three bean salad — cannellini, kidney, and garbanzo beans tossed with onion, parsley, lemon, olive oil — comes in mini-tasting cups with each sandwich. Local ingredients go beyond ice cream and coffee to sandwich bread from Bordenave's in San Rafael, with neighborhood goodwill in the form of a kids menu and dessert sandwiches like Peanut Butter & Better (\$4.99): creamy or crunchy PB, sliced bananas, lavender honey, or grape jelly.

The space is nondescript in a refreshing way, with sidewalk seating and Middle Eastern music videos playing on a flat screen. Thankfully, not every new opening in the Mission is a hipster, trendy affair.

2966 Mission, SF. (415) 814-3814, www.hotpresssf.com **SFBG**

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# FINGER WAVES

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** Oh, I have so many sporty things to tell you about! To my surprise I am playing baseball again, football season starts (for girls) on the same day it starts for the 49ers: next weekend! Meanwhile, the Giants and A's are both very much "in it," entering September. Steroid busts . . .

Next week I am going to hire a dedicated sports writer for Cheap Eats. Mine will be the very first cheap eats newspaper column with a sports section in it.

This makes sense, trust me, food and sports being intrinsically intertwined. As any old dog will tell you, chasing a ball makes you hungry. And as any

old Hedgehog will tell you, watching people chase a ball makes you hungry too.

For hot dogs! For chicken wings! Pizza . . . What does intrinsically mean?

Well, whatever, this week is this special food issue thing, so I thought I would clue you into this great new brick oven pizza place where I ate with my pal Earl Butter one day while Hedgehog was out in the world. She's been brought in to try and rescue a horrible horror movie, you see.

Popcorn . . .

Yes, in honor of the occasion, I will devote the rest of this column very very exclusively to this new, cool, quiet pizza place. Except, as I am also (as of this moment) going on my own private writer's strike, you're going to have to do most of the work.

Here's how:

Stand in front of a mirror, please, and make a fist with your right hand, except for the pinky. Now, go on ahead and poke that there teacup-tipping pinky of yours into the palm of

your other hand.

Got it? Did you do that? Do you feel kind of goofy? Do you know where I'm going with this?

Sorry: where you're going.

I'm on strike.

You, my friend, are going to punch yourself in the throat, sort of. Not hard. Just touch that same teacup-pinkied fist to your neck, sideways, so that your thumb and index finger encircle your Adam's apple even as the side of your little finger touches your soul patch.

Nicely done, you hipster you!

Next we are going to . . .

Next you are going to lose the fist and bring the palm of your hand to your heart, you pledge allegiance to the flag, and so forth. Don't be afraid to love your country. This is important. We don't have the best health-care situation in the world, but we do have Bruce Willis.

So bend your left arm at the elbow and hold it to your stomach, palm up, if you will, as if cradling a baby. Or a watermelon or something. Now scoop your right hand, palm up, over your left hand and on up

toward the opposite collarbone.

Do you ever wonder what is wrong with you? Well, start! I don't recommend all-out hypochondria; just a healthy sense of wonder. Why, for example, are you a scab?

Don't give me the finger! Give me the opposite of the finger. That is, bend your middle finger down and — all those other ones, even the thumb — give me those. Give me everything but the finger. OK?

Now tap that middle knuckle against your chin. That's all I'm asking. Is that so much to ask?

And there is yet one more thing you can do for me, Ms. Picket Line Crosser. Cross your fingers for luck. Lord knows we can use it. There are elections coming up later this fall, as well as football seasons.

There are everyday dangers to be avoided, like crossing the street and riding your bike to work.

I'm saying, cross your fingers on your right hand and draw yourself a little Fu Manchu mustache, just the sides of it . . . Yeah, leave the upper lip alone.

Just two straight lines, first down the right side of your jaw, then the left, with your fingers crossed. For luck.

Yeah. Like that. Okay.

Now. You know what you need to know. **SFBG**

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## HOT SNAKES MONDAY/3

### WEDNESDAY 8/29

#### ENORCHESTRA

In between his roles as “Roxy Music co-founder” and “ambient guru,” musician/non-musician Brian Eno recorded a sequence of four visionary, distinctive solo rock records. So, when Bay Area superfans Doug Hilsinger and Caroleen Beatty released a cover-to-cover reinterpretation of *Taking Tiger Mountain (By Strategy)* upon its 30th anniversary in 2004, they were overjoyed to receive compliments (and liner notes!) from Eno,



himself. Having since expanded to a seven-piece, Enorchestra's two-drummer, three-guitar assault lends a vitalic, muscular drive to Eno's dry pop experiments. Performing the album in its entirety, they share the bill with garage-y psych-punks Thee Oh Sees, fresh off their well received Outside Lands set, at this benefit for Blixa, Sluggo from the Grannies' 4-year-old son, who was recently diagnosed with leukemia. (Taylor Kaplan)

With Dirty Power  
9pm, \$14  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

### WEDNESDAY 8/29

#### DESAPARECIDOS

Omaha, Nebraska's indie rock king and side-project junkie Conor Oberst has had a busy summer. After a 10-year hiatus, his post-hardcore band Desaparecidos are back, and they're pissed off. Continuing the harsh sociopolitical criticism established in their first and only album *Read Music/Speak Spanish*, Desaparecidos precluded their summer tour by releasing two new scathing singles. The first, “MariKKKopa” gives voice to America's disadvantaged immigrants and calls out Arizona's Sheriff Joe Arpaio for taking pride in being compared to the Ku Klux Klan. The second single “Backsell” takes on capitalism by way of telemarketers. Remember when a good protest song could change the world? So does Oberst. (Haley Zarembo)

With the Velvet Teen  
8pm, \$25  
Regency Ballroom  
1290 Sutter, SF  
(415) 673-5716  
www.theregencyballroom.com

### WEDNESDAY 8/29

#### VIRGIL SHAW AND THE KILLER VIEWS

Get ready for a night of folk tales and Americana at the gorgeous Great American Music Hall. Headliners Virgil Shaw and the Killer Views have been hailed by Rolling Stone and the New York Times for their wayward wandering sounds. San Francisco string band the Human Condition

brings songs that open with relatable, twangy refrains such as, “Well she broke my heart/and she broke my first guitar/So I moved back to the city/and now I'm playing in the bars.” (Shauna C. Keddy)

With Betsy and Beau, Luke Sweeney and Wet Dreams Dry Magic  
8pm, \$13  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885- 0750  
www.slimspresents.com

### THURSDAY 8/30

#### THE PAINS OF BEING PURE AT HEART

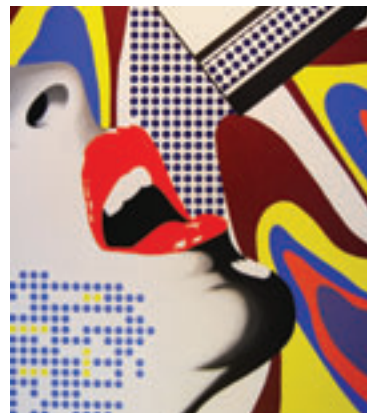
When New York City's the Pains of Being Pure at Heart got together, all they had was a band name, which vocalist Kip Berman took from the title of a children's story a friend had written. After the band began writing and uploading dreamy pop songs to their MySpace page, it became clear that they had more going for them than a pretty moniker. Their fuzzed-out, whimsical music matches the name's theme of innocence and angst perfectly and has gotten the attention of critics and music-lovers alike. The band is often compared to fellow shoegazers My Bloody Valentine, which is pretty much as high as praise gets in the indie rock world. (Zarembo)

A B and the Sea, popscene DJs  
9:30pm, \$17  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

### THURSDAY 8/30

#### RAW SF

Welcome to RAW, a monthly showcase of San Francisco's emerging independent and underground artists. Painters, screenprinters, graffiti artists, fashion designers, makeup artists, photographers, and musicians all converge to display their latest works, talk shop, imbibe a drink or two, and shake a little tail. Live artists throw down some paint in the front room, while the main gallery includes San Diego's Jason Acton, a colorblind artist who channels his inner Andy Warhol with vivid, pop art-themed acrylic



works. Slayers Club firespitter Joe Mousepad and deejay Matt Haze keep the crowd moving until the afterparty, when Oakland's Boats and Sacramento's Rufio drop beats, glitch, and bass. (Kevin Lee)  
Show: 7pm-9pm; afterparty: 9pm-midnight, \$15  
1015 Folsom  
(415) 431-1200  
www.1015.com

### FRIDAY 8/31

#### VERTIGO

Celebrate the San Francisco-set, 1958 Hitchcock classic that just unseated 1941's *Citizen Kane* as the greatest film of all time\* by watching it in 70mm at the Castro Theatre. (\*According to a Sight & Sound critics' poll; no word on where actual greatest film of all time, John Carpenter's 1982 *The Thing*, fell on that list.) *Vertigo* is, indeed, the cinematic equivalent of a flawless diamond, following Jimmy Stewart's fragile ex-



### FRIDAY 8/31

#### THE VASELINES

In the late '80s, Scotland's the VaseLines released just a couple of EPs and one full-length



cop as he trails impossibly glamorous Kim Novak up Nob Hill, through the Mission, and into the icy waters under the Golden Gate Bridge. Masterful filmmaking — and if you've only ever seen it on DVD, the experience of watching it mega-sized will be mind-blowing. (Cheryl Eddy)

Through Mon/3  
8pm (also Sat/1-Mon/3, 2 and 5pm),  
\$8.50-\$11  
Castro Theatre  
429 Castro, SF  
(415) 621-6120  
www.castrotheatre.com

### FRIDAY 8/31

#### TIGER AND WOODS

Tiger and Woods are electronic music's Batman and Robin, a mysterious disco-spinning duo whose origins are little known. They lurk in the shadows, devoting themselves to the search for the rarest funky cuts on vinyl to remix and remaster. They travel around the world, performing in masks (well, wide-brimmed hats) and concealing their identities while dropping their latest funkified remakes. Last year's *Through the Green* served as both an homage to and a fun romp through 1980s keyboard-laden, post-disco. The twosome apparently like to keep things offbeat and quirky — on their Facebook page, they use the monikers Larry Tiger and David Woods, presumably a shout out to Larry David, of *Seinfeld* and *Curb Your Enthusiasm* fame. (Lee)

With Lovefingers, Kenneth Scott, Rich Korach, Brian Bejerano  
9pm, \$15-\$20  
BeatBox  
314 11th St., SF  
(415) 500-2675  
www.beatboxsf.com



album before calling it quits after two short years together. However, thanks to big-name fans like Kurt Cobain, who covered three of their tunes with Nirvana, and exposed the band to larger audiences around the world, new generations have rediscovered and fallen in love with the duo in the ensuing decades. Eugene Kelly and Frances McKee reformed the group for a series of outstanding shows in 2008, prompting the recording and release of a new album, *Sex With An X*, in 2010, which perfectly captured the unique and infectious spirit of their earlier work. Be sure to catch them tonight at one of only four US shows booked for this year. (Sean McCourt)  
9pm, \$22  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.independentsf.com

## SATURDAY 9/1 SAN FRANCISCO ZINE FEST

Like the zines themselves, the offerings at Zine Fest are a DIY mishmash of great things, from the Xerox'd, hand-stapled anarchist variety, to glossy, colorful graphic novels. They'll all be on



display and for sale, at the 11th annual event. And, as in years past, there will be panels and workshops for aspiring zinesters. Topics in 2012 include "From Webcomics to Print," "Sewn, Not Stapled," and "DIY Animation Workshop." This year's featured guest artist is LA-based writer and illustrator Sarah Oleksyk, who works as a writer and storyboard artist for Cartoon Network's *Regular Show*, and just released graphic novel *Ivy*. She'll be on hand Saturday for a workshop Q&A. (Emily Savage)  
Through Sun/2, 11am-6pm, free  
San Francisco County Fair Building

1199 9th Ave., Golden Gate Park, SF  
www.sfzinefest.org

## SATURDAY 9/1

### YEASAYER

"Live in the moment/never count on longevity, please" pleads Yeasayer's Chris Keating on new album *Fragrant World*. It's a line that applies to the Brooklyn-based band, which faced a difficult task of following up on the success of 2010's *Odd Blood*. Never a band to stay static, Yeasayer opts for darker and moodier moods in *Fragrant*.



Gone is the upbeat power pop on *Odd*'s "O.N.E." and "Ambling Alp," and in comes sinister effects and sequenced electronic percussion loops. "Longevity" is a haunting, low-slung premonition filled with bass drops, while the "Devil and the Deed" sounds like a futuristic confessional/gospel. (Lee)  
With Daughn Gibson  
8pm, \$25  
Fox Theater  
1807 Telegraph, Oakl.  
(510) 548-3010  
www.thefoxoakland.com

## SUNDAY 9/2

### OAKLAND PRIDE

Bigtime Queer Pride comes twice a year 'round these parts, pilgrim. And while the Bay has yet to experience the polarization of LGBT crowd types that affects, say, LA Pride vs. Long Beach Pride, Oakland Pride's flavor is a lot more spontaneous and organic



feeling than San Francisco's "mega event." Don't expect garish floats, multiple stages, corporate logo overload (or free entry, alas, but you get a good, gay value.). Do expect a flat-out celebration of everything that makes Oakland's queer community so vibrant, including a plethora of family entertainment and truly rainbow-like diversity (we are stoked to oompah-hoof it to rad musical acts K-Paz de la Sierra and Banda Cienega). Oh yes, there will be divas as well, including rapper Rah Digga and CeCe Peniston, whose spirited "Finally" was the least offensive of the five songs gay bars played over and over throughout the whole of the 1990s. (Marke B.)  
11am-7pm, \$10, \$5 for 12 and under  
20th St. and Broadway, Oakl.  
www.oaklandpride.org

## MONDAY 9/3

### JOHN MAUS

A longtime session player (if those exist in the indie rock world) for Animal Collective, Ariel Pink, and other fuzzed-out, left-field pop entities, John Maus made his case as a solo artist with last year's breakthrough LP, *We Must Become the Pitiless Censors of Ourselves*. Like a more electronic take on *Before Today*'s faded, tape-obsessed pop sorcery, Maus' recorded output overflows with smoke-and-



mirrors studio subterfuge, raising all kinds of questions about his live approach. Will Maus take the stage all by his lonesome, or will he have some conspirators in tow to work the candy synths and synthetic drums? Come find out, and get lost in the haze. (Kaplan)  
9pm, \$13  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

## MONDAY 9/3

### HOT SNAKES

You know how band reunions can take place for one of two reasons? One, for the band to stroke its own ego, and two, to give back to the legions of loyal, desperate fans who've been patiently waiting, year after year. (Okay three: money, but that's likely not the case here.)

When Hot Snakes traveled to SF earlier this year, after a way-too-long hiatus, they seemed to be in it for both themselves and for those ravenous fans. The noted band of San Diego musicians, led by John Reis and Rick Froberg, looked like they were having a blast, positively ripping through thunderous post-hardcore classics off 2000's *Automatic Midnight*, 2002's *Suicide Invoice*, and 2004's *Audit in Progress*. Given their backgrounds and sonic exercises in post-Hot Snakes bands (Obits, Night Marchers), there wasn't a rusty nail in the bunch. So they've rejoined their post-Drive Like Jehu act and toured, and are now touring once again; I guess it's post-reunion at this point, though no less exciting for the wild-eyed fans. (Savage)  
With Mrs. Magician  
8pm, \$23  
Slim's  
333 11th St., SF  
(415) 255-0333  
www.slimspresents.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



## THE PAINS OF BEING PURE AT HEART THURSDAY/30



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7:30PM **RED HOTS BURLESQUE** \$5-10  
9PM **THE PEOPLE'S PARTY**  
- OLD SCHOOL & HIP HOP DJS NOS

SAT 9/1  
2PM **HARD FRENCH**  
- HARD DANCING. HARD CRUISING \$7  
9PM **NICKY CLICK,**  
**SCREAM CLUB DJ TEAM,**  
**DJ JENNA RIOT,**  
**GAYMOUS** (ELECTRO / DJ) \$5

SUN 9/2  
3PM **EAGLE IN EXILE**  
- BEER BUST + BANDS + BENEFITS  
7PM **CLOSING NIGHT**  
- BERNAL HEIGHTS OUTDOOR CINEMA

MON 9/3  
3PM **10TH ANNUAL COWGIRLPALOOZA**  
w/ **77 EL DEORA,**  
**THE RUMBLE STRIPPERS,**  
**THE PATSYCHORDS,**  
**KIT & THE BRANDED MEN,**  
**KITTY ROSE** (COUNTRY) \$10

TUE 9/4  
7PM **CHAKA, IN WATERMELON**  
**SUGAR, PEACHELOPE**  
(POST-PUNK / ROCK / ELECTRO) \$5

**3158 Mission Street, S.F.**  
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# ARTS + CULTURE: FOOD + MUSIC

BY EMILY SAVAGE  
emilysavage@sfbg.com

**EAT BEAT** Good food was never the part of the concert plan. In high school, the punks and shredders ate giant Pixy Stix, filled to the plastic brim with unnaturally purple sugar dust — purchased from the all-ages venue snack counter — followed by late night Del Taco red burritos slathered in Del Scorcho and stuffed with crinkle fries. Flash forward a decade or so, and the vegan Malaysian nachos with spicy peanut sauce and pickled veggies from Azalina's were all I could talk about after Outside Lands, save for the requisite “oh my god” Metallica utterance.

I wasn't the only one. From every corner of that packed festival, people — and of course, bloggers — were raving about The Whole Beast (featuring pop-ups from the Michael Mina Group) tucked away by Choco Lands, Andalu's fried mac and cheese, and Del Popolo's massive, industrial-looking rustic pizza truck.

While the higher-end meal options have now been going strong at Outside Lands for a few years — and, granted, food has long been a part of the festival equation — the gourmet pop-up thing, and locally-sourced, quality food offerings are on the menu more and more in brick-and-mortar music venues in San Francisco. Last week, the Great American Music Hall hosted an event dubbed the Great American Pop-Up. Seems it's more open to experimentation in the slower summer months.

The one-off (for now) event was a family affair for the Great American Music Hall. There were six pop-up food vendors set up in between the grand bronze pillars of the Tenderloin venue, chosen by security guard Drake Wertenberger, who stepped forward at a managers meeting to coordinate. Jessica DaSilva, who works in the box office at both GAMH and sister-venue Slim's, was there selling imaginative sweet treats for Milk Money/Dora's Donuts Shut Yer Hole Truck, including a strawberry cheesecake push-pop, and the chewy chocolate raspberry cookie I devoured. There was also local, sustainable sushi by Ricecrackersushi, some colorful Asian fusion dishes via Harro-Arigato & Ronin, and a whole lot of sausages sliced by the Butcher's Daughter.

It felt nearly illicit to be in the venue without the anticipation of a live set, like we were sneaking in. And the warmer lighting opened up the intricacies of the architectural design. But this event was focused squarely on the food, with the tables pushed out onto the floor, and a flannel-clad DJ spinning inoffensive hip-hop while munching on something from a paper plate.

Last year, Slim's created something similar, but broke it down to one chef at a time hosting rotating gourmet pop-ups once a week for the month of August. Those too were more about the unique food offerings, less about music. There were dinners served in the venue by Jetset Chef Alex Marsh and Cathead's BBQ (which now occupies its own legitimate space down the street from the venue).

GAMH and Slim's both already serve dinner nightly at live shows, but publicist Leah Matanky tells me there were no hard feelings from the in-house restaurant staff.



## ROCK LOBSTER

Gourmet offerings, high-end snacks, and pop-up chefs at rock festivals and music venues

On regular show nights even, Matanky says she's seen an increase of interest in gourmet food at the venues. “We have seen our kitchen sales numbers increase noticeably over the last couple of years. We've started running nightly food and drink specials that include things we don't normally offer and people have really responded to that. We still offer the full array of bar food...but you can also get gourmet specialties like the baked polenta pizza with smoked mozzarella or the grilled tri-tip steak with garlic-herb potatoes.”

Mountain View's infinitely larger Shoreline Amphitheater also recently got an in-house food upgrade. So the story goes, when the GM of Shoreline dined at Calafia in Palo Alto, chef Charlie Ayers pointed out the stadium's lackluster food, and was then summoned to create a tastier menu. Ayers now has a “Snack Shack” at Shoreline that generates \$8,000 per show, selling vegan lentil bowls, pork bowls, and salad wraps with dino kale and feta cheese.

At the bars-with-bands level, El Rio seems to also be upping its epicurean pop-ups. Along with the now-frequent Rocky's Fry Bread (side note: Rocky is also in the band Sweat Lodge, which often plays El Rio) stand, there's Piadina home-made Italian flat bread, and the occasional Mugsy pop-up wine bar, which offers bubbly and red wine varieties.

There was an entirely separate event that took place Aug. 4 in San Francisco, which combined

PLEASE ALLOW ME TO INTRODUCE MYSELF, I'M A MAN OF WEALTH AND TASTE. GUARDIAN PHOTO BY MATTHEW REAMER

all of this: the high-end food, the live music, the ubiquitous pop-ups. It was a food and music festival (Noisette) at a brick-and-mortar venue (Public Works, where it moved after switching venues from Speakeasy Brewery).

The event was put on by Noise Pop Industries. The production company, which does Noise Pop and the Treasure Island Festival, began dipping into independent food culture a few years back with the Covers dinners, pairing well-known chefs with corresponding cover songs for a relatively small group. Noise Pop's Stacey Horne came up with the Noisette concept after talking with DJs Darren and Greg Bresnitz of New York promotion company Finger on the Pulse, who do an event out there called Backyard Barbecue, which also pairs live music and gourmet food.

From the beginning, the Dodos were the first choice of headliners at Noisette. Merrick Long is a “professed foodie,” has worked in the restaurant business, and was on a panel at SXSW talking about food and music. Horne says they chose chefs that do things a little differently, and are more attuned to the pop-up mentality.

“Something that struck me at Noisette that I loved was that we were eating such good food and then were able to wander over and hear amazing music. It wasn't one or the other. It was nice to have that as an option,” Horne says. “The chefs we're focusing on are kind of the indie version of that world, and that's what Noise Pop has always been interested in, independent music, independent film and art. It just seems like a logical extension.”

Noise Pop is also again looking to do a variation on the Covers dinners with the upcoming Treasure Island Festival. Sound Bites is more of a passed appetizer event with little bites inspired by the bands playing at the festival.

So what does it all mean? Are we, as the generalized concert-going public, getting soft, both physically from all those readily available treats, and mentally because we've expanded beyond a minimalist punk rock lifestyle? Should we all go back to Pixy Stix and Del Scorcho hangovers?

“Look, the reality is that most nights that you go to hear a band in a club, there's no food or if there is food, it's not going to be anything great. So you can still have your punk rock experience, but something like Noisette and other events like ours that are popping up around the country are just offering another type of event, and people are interested in it, as we're seeing,” Horne says.

I guess, if you want to see your life as a black and white cookie, you'll see this change as against type. Or maybe if you're in the teenage angst subset, you're just getting in to the greasy post-concert routine. But perhaps this mashup is just another trend — participate if you will. It goes far beyond the music scene, to the way Americans eat now, looking for quality, locally-sourced food, seeking creative options.

“Speaking for myself personally, I still love going to see shows,” Horne says, “but if I can have both things in one place, it's win-win.” **SFBG**

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# TUNING FORKS

Musical experiences to dine for

BY CAITLIN DONOHUE AND MARKE B.  
culture@sfbg.com

**EAT BEAT** Since the dawn of Chuck E. Cheese, food and tunes have been intertwined in the human psyche — yielding not only musical fruits, Meat Puppets, and that wine by Train entitled, yes, “Drops of Jupiter” (sorry, Wine Country), but also all manner of melodious dining experiences as well. Of course, the Bay is brimming with tasty music-food mashups: Ethiopian and ivory-tickling at Sheba Piano Lounge, chicken mole and goth at DNA Lounge, sushi and jazz fusion at Yoshi’s, biscuits and blues at Biscuits and Blues, kielbasas and punk at Zeitgeist. Here are some of our current favorite local free-form music-food mixes.

**SHRIMP ‘N’ GRACE**

Even if all you’re currently worshipping is this Fillmore Street cornerstone’s lemongrass-ginger house-cured salmon with cornmeal pancake and molasses glaze, **1300’s weekly gospel brunch** is sure to inspire devotional highs. A live band belts rousing hymns, and attendees down bottomless pomosas (bubbly with splashes of pomegranate liqueur) with plates of chef David Lawrence’s global take on soul food in swank dining room settings. Sunday seatings 11am and 1pm, \$6 entertainment fee. 1300 on Fillmore, SF. (415) 771-7100, www.1300fillmore.com

**YUMS, UKES**

“Bacon Crack” chocolates, vegan soul food, and champagne funnel cakes go fabulously with a ukelele chanteuse — as any attendee of Forage SF’s upcoming **Night Market** will be able to attest. The organization dedicated to promoting ultra-local nourishment has been striking gold with this recurring nightlife-snack event, at which local small vendors rub elbows with the Bay’s musicos, DJs, and of course, party-hard foodies. Check out Uni and Her Ukelele, the 29th Street Swingtet, and Izzy\*Wise this Friday at Public Works.

Fri, September 7, 5-9:30pm, \$5. Public Works, 161 Erie, SF. www.publicsf.com

**BEEP BEEP EATS**

Why don’t gay bars have better food? Unfussy Mission hangout Truck isn’t in the Castro (which explains why it hosts some of the neatest non-pop dance nights in the city, ranging from ska to witch house), so maybe that helps. And although our clogged arteries adore its equally unfussy burger and fried pickles daily menu, we’re stoked about its sporadic **Truck Stop Cafe** pop-up. Featured? Duck-fat Chex mix, manchego gougères, and bourbon and coke floats. Also look out for Truck’s monthly (third Wednesdays) other pop-up, Swallow. Wed/29, 6-10pm. Truck, 1900 Folsom, SF. www.facebook.com/TruckStopCafe

**FAT LADY SINGS**

You didn’t go to the opera tonight? *Ugh*. Thankfully, at least **La Traviata** restaurant in the Mission doesn’t care — the red sauce, white tablecloth dining room is open to Philistines and Leontyne Price fans alike. Walls are lined with signed photos of famous ariaists,

which you will peruse only until congenial waitstaff piles your table high with baskets of piping-hot bread, antipasto, caprese salad, chicken piccata, and wine. You can also try Tosca for opera eats, but rumors of the cafe’s imminent replacement with a strip club may yield savory beats of a different nature. 2854 Mission, SF. (415) 282-0500

**RIBS ARE GONNA COME**

R.I.P., punk rock BBQs at Richmond neighborhood mainstay 540 Club. But viva DJ Al Lover, who has occupied the vacuum with tunes of a different nature: soul 45s that lend a sunny quality to the mistiest of Fundays. Couple this with a bloody beer and a BBQ spread assembled by scrappy bar regulars that can feature greens, ham, cornbread, and more and you have yourself a neat little Sunday at the monthly **Sam Cooke-Out**. Third Sundays, 1-5pm, free. 540 Club, 540 Clement, SF. (415) 752-7276, www.540-club.com

**HORN SAFARI**

Compared to the shiny surfaces of Yoshi’s well-known sushi tables, the ambiance at **Savanna Jazz Club** has more down-and-dirty jazz-person cool. The barely-lit Mission room hosts trumpeter Eddie Martinez and crew every Thursday starting at 7:30pm (\$5 cover) — arrive early to grab the semi-circle booth table, order a safari platter (rice, beans, avocados, salad, plantains, and a meat option) and a bathtub-sized Manhattan, and take in the parading guest musicos and friendly onstage banter. 2937 Mission, SF. (415) 285-3369, www.savannajazz.com

**KOTO ROLLS**

**Amasia Hide Sushi** near Duboce Park is one of those idyllic neighborhood Japanese joints that offers succulent little rolls of inventiveness, rainy day sake specials, origami kits at every table, and lovely views of tree-lined, boulevard-like Noe Street. On select evenings (call ahead) it also offers beautiful live koto music, played by Shoko. The koto is an imposing, many-stringed zither that takes up a substantial portion of the small space, its enchanting notes floating among the dish-laden tables. 149 Noe, SF. (415) 861-7000

**LUCITE LUNCH**

We actually can’t remember what music they play (your standard strip club Def Leppard-meets-Snoop Dogg, we imagine) — but we do remember the high-velocity cracking of plastic heel hitting the floor at **Gold Club’s free lunch buffet**. The luxe gentlemen’s club in the middle of downtown provides a robust fried chicken spread, with enough fixin’s — salad, potatoes, lasagna, desert, whatever the kitchen is serving up on the blessed day you enter — that vegetarians can get their mid-day boobie fix as well. Just remember, finger lickers, free scarfing does not give you permission to forget to tip. Monday-Friday, 11am-2pm, \$5 admission. Gold Club, 650 Howard, SF. (415) 536-0300, www.goldclubsf.com **SFBG**



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## ARTS + CULTURE: FOOD + MUSIC

# TURNTABLE KITCHEN REMIXES DINNERTIME

BY EMILY SAVAGE  
[emilysavage@sfbg.com](mailto:emilysavage@sfbg.com)

**EAT BEAT** I'd venture a guess that no one in this town knows the frosting tipped appeal of hand-mixing music and food more than the couple behind Turntable Kitchen. What started a year and a half ago as a simple (yet highly aesthetically pleasing) website mashing up recipes and records, has grown into a multi-headed creative output machine, with food and music news, giveaways, and physical pairings boxes — on top of the drool-inducing posts.

I caught up with the duo last winter and again this month to find out, among other queries, what ingredient you simply must always have on hand, and the records every collection should include:

**San Francisco Bay Guardian** For people who have never heard of Turntable Kitchen, can you give a brief rundown on how the concept came together?

**Matthew Hickey** Turntable Kitchen is a website combining food and music. We do that by pairing recipes Kasey creates in the kitchen with some of my favorite albums. I try to find albums that share the same characteristics as her recipes, pairing them together the way a sommelier would pair wine with food. The idea to start the site was Kasey's, but we were pairing food and music in our own foggy Inner Sunset apartment long before we launched the site. I've always been obsessive about music and Kasey loves to cook. Part of our evening ritual involved her explaining the recipe we were going to make and me then hitting my record collection to find an album to complement our meal.

**SFBG** How did you come up with the Pairings Box idea?

**MH** We liked the idea of sending goodies to our readers in the mail, but we weren't sure what form that

would take. Whatever we did, we wanted it to stay true to the theme of our site. Speaking to the music specific elements: they just made sense for me. I love vinyl records and have an ever-growing record collection. With the ease of digital distribution, though, some of my favorite new music isn't yet available on vinyl. So the singles we release feature music that I wanted for my collection, but which didn't already exist on vinyl. I've been making mixtapes for my friends for as long as I can remember, so the digital mixtape we include

gives me yet another opportunity to share music I love with our supporters.

**Kasey Fleisher** I have always thought that a big barrier to

cooking for many people is having a pantry. A lot of times, a recipe calls for a lot of expensive and/or hard to find ingredients and when you don't cook often, it's hard to think, "why not give this a

try?" The concept of giving people three recipes and one to two premium dried ingredients gives them that nudge to experiment.

**SFBG** On the site, what have been the most popular pairing(s) so far?

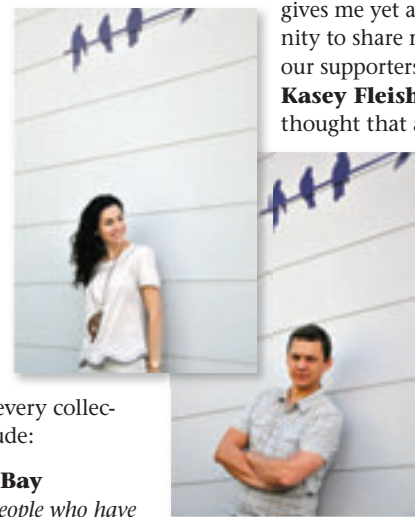
**MH** Some of our most popular pairings have been our Pop Overs with Jam paired with Frank Ocean's *channel ORANGE*, and Quinoa Sushi paired with Peaking Lights' new album.

**SFBG** What's the most important ingredient to keep in your cupboard?

**KF** That is a tough question! But I'd probably have to say salt.

**SFBG** What's the most important album to keep in your record collection?

**MH** That is a tough one. If you are going to listen to it by yourself then you'd want your favorite album — whatever that may be. If you want versatile music that sounds great and can be played on any occasion, I highly recommend owning a few Motown records. I don't think I've ever met anyone — young or old — who hates the Four Tops, the Jackson 5, The Supremes, Al Green. **SFBG**



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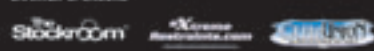
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LIVE MUSIC

## ARTS + CULTURE: FOOD

PHOTO BY MIKE KOOZMIN/  
SF NEWSPAPER CO.

# SUGAR HIGH

Chasing the (sweet) dragon at SF's candy stores

BY CHERYL EDDY

cheryl@sfbg.com

**DEATH BEFORE DIET** San Francisco has a hell of a sweet tooth, judging by all the dessert-themed trucks, artesinal chocolate shops, and curious ice cream flavors dribbling all over everything. For fans of sour and gummy candy who'd prefer a slightly more old-timey experience than the aisles of Walgreens can provide, we also have quite a few candy-focused shops. We side-stepped the prodigious chocolate offerings (for the most part) and tested treats at four of 'em.

**Fiona's Sweetshoppe** Tucked into a teeny FiDi storefront, Fiona's maximizes its snug space with four rows of shelves lined with candy-filled jars. The slogan here is "bewitching candy," and the selection (much of it imported from Europe and the UK) doesn't disappoint. Customers can browse a selection of UK candy bars (Cadbury purists rejoice), buy scoops in bulk, or pick up pre-made, ribbon-tied bags of the shop's most popular wares.

We sampled: Australian Mango Licorice (Fiona's has a large selection of licorice in different flavors and shapes; this variety is super-soft, chewy, and fruity — *and* vegan); Lemon Fizzballs (the favorite of the three: lemon drops with a powdery, sour-then-sweet coating); and, bending the chocolate rule a bit, Chocolate Limes (individually-wrapped, citrus hard candy with a dab of chocolate inside). 214 Sutter, SF; [www.fionassweetshoppe.com](http://www.fionassweetshoppe.com)

**The Candy Store** Russian Hill's beacon of sugary goodness went national, briefly, thanks to a pop-up stint in Target stores earlier this year. Locals can still hit up the airy space for stylishly packaged indulgences (dark chocolate sea salt caramels are a favorite), lollipops (in

sizes ranging from "oversized" to "Godzilla-sized"), nostalgic chocolate bars (Nut Goodies, Mallo Cups), and ... ohhhh yeah ... jars of sour and gummy goodness.

We tried: Sour Skulls (imported from Sweden, home of extreme metal and, apparently, extremely sour candy); Cinnamon Bears (more sweet than hot); Gummi Filled Whales (marshmallow-y and adorable); and one Gummi Fried Egg (a fruit-flavored conversation piece). 1507 Vallejo, SF; [www.thecandystoresf.com](http://www.thecandystoresf.com)

**Miette** Miette peddles its picture-perfect baked goods at San Francisco's Ferry Building, Oakland's Jack London Square, and Larkspur's Marin County Mart. But candy fans taking a cake break should make a beeline to the Hayes Valley location (449 Octavia, SF). While the retro-styled space (with super-cute seasonal window displays) does feature a pastry case with Miette's famed cupcakes, cakes, and macarons — the main attraction is pretty obvious: fancy chocolate bars, decadent malt balls, and jars upon jars of bite-sized sweets.

We tasted: Butter Waffles (waffle-shaped hard candy with a refined butterscotch flavor); Sour Apple Belts (a childhood classic); and Lemon Verbena Drops (is it weird to call a candy "sophisticated"? Because these are.) *Various Bay Area locations, SF; [www.miette.com](http://www.miette.com)*

**Shaw's San Francisco** Just two Muni stops from the Castro is West Portal, with its Main Street USA vibe. Situated under a red-and-white awning, Shaw's — around since 1931 — needs not try to emulate an old-school candy shop, since it already is one. No swish sweets here; in addition to ice cream, fudge, and chocolate truffles, Shaw's stocks novelty items like Pop Rocks and mounds of sold-by-weight gum-mies and sour candy, including

recognizable items like Swedish Fish and Sour Patch Kids.

We inhaled: sour apples, cherries, peaches, and watermelon slices (all fresh, flavorful, soft, and chewy), with a few chocolate-covered gummy bears (a best-seller) for good measure. 122 West Portal, SF; [www.shawssf.com](http://www.shawssf.com) **SFBG**





# RICH APPETITES

## The BrokeAss Gourmet teaches life skills with a side of peanut sauce

**BY EMILY SAVAGE**  
emilysavage@sfbg.com

**CHEAPER EATS** “By the way, I have the best peanut sauce recipe ever. I would say it’s one of the top three things about me, my peanut sauce recipe.” Author-blogger-chef Gabi Moskowitz mentions over brunch at the Dolores Park Cafe in her Mission neighborhood.

"I develop crushes on peanut sauces and tinker until I get them just right. And — sidebar — peanut sauce, if you make a batch of it and keep it in your fridge, you're like, 50 percent on your way to dinner."

Moskowitz is full of helpful asides like this. She initially was discussing her Vietnamese spring rolls recipe, a popular dish she wrote about on her blog — *BrokeAss Gourmet* — and subsequently included in her first cookbook, *The BrokeAss Gourmet Cookbook* (Egg & Dart, 224pp, \$16.95), released this spring. The book's subtitle? "Recipes To Keep Your Taste Buds Happy and Your Wallet Thick."

But the peanut sauce digression is probably the best representation of Moskowitz's personality. The former kindergarten teacher is friendly and funny, obsessed with good food, and the consummate teacher, always looking for a way to make things better and cheaper. She just wants you to love her peanut sauce and much as she does.

And that's why the formula for BrokeAss Gourmet dot com, and *The Brokeass Gourmet Cookbook*, works so well. It's simple but creative dishes, made with inexpensive components (each ingredient is listed with a price), and explained in a relatable way. Moskowitz always dishes on how she came to these recipes, be it after a rude ex-boyfriend criticized another meal, or a when a close friend fell ill and needed something warm and appetizing in her belly.

The book includes pantry staples and recipes for meals such as lamb-feta burgers, sundried tomato ricotta gnocchi, and garlic-lemon-rosemary chicken ("Third Date Chicken"), which she deems the sluttier version of the legendary "Engagement Chicken."

The blog, which began in 2009, saw near-instant success, after MSN Money covered it just two weeks after the launch. The morning of the article, Moskowitz says she awoke to see 30,000 hits over 24 hours. Just before the launch, she became aware of the other brokeass, Broke-Ass Stuart — who wrote a popular lifestyle book and runs his own site — and contacted him to let him know. He was fine with the name, as he didn't plan to cook or include recipes on his own site, and Moskowitz says it was the start of a great friendship. The two support each other on their respective sites.

On the BrokeAss Gourmet site, the cheddar-thyme knishes and brown butter pumpkin mac and cheese are the long-running top posts. When Moskowitz was featured in an iPad food app called Appetites, the New York Times wrote it up and included a mention of that

creamy fall mac and cheese recipe.

When it came to choosing which posts to include in the cookbook, Moskowitz said she wanted it to be a “really excellent first cookbook for someone” and to show that it’s possible to eat well on a budget.

"I grew up in Sonoma County; I live in the Mission in San Francisco, where food is king. It's not enough for me to just eat, I think it's really important to eat well, and to eat fresh food. Even when I was making no money at all, I wasn't willing to compromise my lifestyle in that way, I wanted to make it work."

Now that the initial buzz of the cookbook has slowed down a bit, Moskowitz is still wildly busy, keeping up with the blog posts, working on some top-secret TV projects, and finishing the manuscript for her second book: *The Brokeass Gourmet Pizza Dough Cookbook*. That one is about the different meals you can make with pizza dough, besides the obvious (naan, cinnamon rolls, calzones, Italian stromboli appetizers).

As with much of her food writing, the concept came from a personal experience. She was invited to a potluck dinner party a few years back and the host asked her to bring a main course. "I had this huge batch of pizza dough and 15 minutes before I was supposed to leave, the host called to say the party was canceled. I was like, 'ah man, I have all this stuff!' and I'd basically spent my grocery budget on it, but I found that I could do a million and a half things with pizza dough."

While she did make a great many dishes with that leftover dough, her weekly go-to meal staple is a bit different. She has a \$15.94 Duc Loi Supermarket trip nailed (of course, did a post about it). And her personal comfort dish is built with it: soba or rice noodles with that crush-worthy peanut sauce, shredded vegetables, and shallow-fried cube sprouted tofu. Sometimes garnished with crushed peanuts or sprouts and chili paste.

"I'll make a big batch of it and seal it in the fridge if I'm having a busy week, and then that's just what I'll eat at the end of the day." Even as the conversation comes to an end, and the Dolores Park Cafe dishes are pushed aside, Moskowitz is still giving tips on low-cost eats.

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## ARTS + CULTURE: MUSIC

HE WAS AN AMERICAN BOY.

# NO CHEESEBURGER STATUS UPDATES

BY AARON CARNES  
arts@sfbg.com

**MUSIC** Singer-songwriter Bryan McPherson had this nagging feeling three years ago, that he needed to leave Boston and relocate to the Bay Area. Even he didn't understand from where this itch grew.

"I came out here to go west, just to go somewhere, go as far away as possible, for whatever reason," McPherson explains.

He didn't know it when he left, but the new environment would instantly fuel a whole album's worth of new material — just as political and folk-oriented as his earlier work, but now with a new level of focus.

"I wrote 'I See a Flag' right when I got here. I started seeing flags everywhere. I noticed all this American shit. I got in touch with this whole American theme. Then I was in Oakland during the controversy of the Oscar Grant trial," McPherson says.

"I See a Flag" and the rest of the new songs would eventually become the aptly titled *American Boy*, *American Girl*, which was released on Stateline Records this spring. Like much of the album, the power of "I See a Flag" is in observation, which explores the contradictory nature of American culture. ("The police shot him down/He was laying on the ground/And now the whole damn town is going to burn to the ground/I don't understand/But I See a Flag blowing in the wind.")

Playing political folk music is obviously reminiscent of icons like Woody Guthrie and Bob Dylan, but what distin-

guishes McPherson from these songwriters is how emotion-centric his music is. His words aren't just cerebral ponderings about the state of the government. It is one man belting — at the top of his lungs — his honest, emotional impressions of the world, which in this case, just so happens to be America.

"I'm not some crazy nationalist. I just grew up in America. This record was written mostly over the course of the last couple years, being broke, just working hard, not getting by, barely making ends meet," McPherson says. "There's stories in there about people who are forgotten, not remembered and never were mentioned. It's all me or someone I know. I'm not sitting there making shit up, wondering what it's like in Bangladesh. I'm not imagining something. It comes from real experience."

On the surface, the songs discuss the injustices of America and the contradictions its citizens must bear in order to have a successful, easy life. But underneath the surface, the record is about the McPherson's alienation, both as he identifies himself as an American and is surrounded by other American's apathy.

"Americans are so ignorant now. They have no idea what this country was founded on. They're more concerned with updating their status and throwing a picture of a fucking cheeseburger on the internet than actually thinking they have a little bit of power," McPherson says.

Of course, his feelings of alienation were compounded while

Bryan McPherson struggles with contradictions in American culture

writing these songs because of his relocation to the Bay Area from the vastly different political climate of Boston.

"It's like being in another country. I felt self-conscious. I came out here with a thick Boston accent. The culture is different. People are way different," McPherson says.

But being an outcast wasn't something new to McPherson. Even in Boston, as a young musician from Dorchester, which is a working class neighborhood in Boston, McPherson would play open mic nights in Cambridge, where the art section is. He says the rich kids there immediately identified him as different.

"When I opened my mouth and started talking to people and they start to look at each other, kind of be weird because of the way I talk. I'm stupid because I have this accent. I'm poor. I'm probably dangerous. I'm not them. I definitely don't have anything to offer. That's the vibe that I consistently got, my first experiences dealing with the status quo, those sorts of people calling the shots," McPherson says.

He recorded his first album, *Fourteen Stories*, while still in Boston in 2007. McPherson already has his third album written. He just needs to record it. **SFBG**

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# HEAVY DRINKING

Pretentious 'Lawless' takes its moonshinin' way too seriously

BY DENNIS HARVEY  
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**FILM** The much-abused Malvolio in *Twelfth Night* is far from a great man, but he makes the definitive statement about greatness: that some are born with it, some achieve it, etc. Option number three, however, doesn't really work for movies. No film has ever successfully had greatness thrust upon it, at least not by its maker. Yet every year there are a handful that seem to be handing themselves golden statuettes in every self-consciously majestic frame.

This often happens in the organized-crime-epic genre, where *The Godfather* (1972) cuts a grandiose figure many are inclined to imitate. Generally speaking, the more strenuous the aspiration, the more strained the results. In recent years *Gangs of New York* (2002), *Road to Perdition* (2002), and *American Gangster* (2007) have gone for the gold and come up tinsel. These aren't bad movies, exactly, but they commit the sin of behaving as if their sprawl were iconic and tragic rather than derivative and overblown. Everyone should always set out to make the best art (or entertainment) they can; deciding from the get-go that you'll cough up a classic, however, tends to backfire.

Now there's *Lawless*, which has got to be the most pretentiously humorless movie ever made about moonshiners — a criminal subset whose adventures onscreen have almost always been rambunctious and breezy, even when violent. Not here, bub. Adapting Matt Bondurant's fact-inspired novel *The Wettest County in the World* about his family's very colorful times a couple generations back, director John Hillcoat and scenarist (as well as, natch, composer) Nick Cave have made one of those films in which the characters are presented to you as if already immortalized on Mount Rushmore — monumental, legendary, a bit stony. They've got a crackling story about war between hillbilly booze suppliers and corrupt lawmen dur-



ing Prohibition, and while the results aren't dull (they're too bloody for that, anyway), they'd be a whole lot better if the entire enterprise didn't take itself so gosh darned seriously.

Yes, the Bondurant brothers of Franklin County, Va. are considered "legends" when we meet them in 1931, having defied all and sundry as well as survived a few bullets. Mack-truck-built Forrest (Tom Hardy), in particular, is rumored to be "indestructible," and has fists that create a Dolby sonic boom whenever they hit an unfortunate face. Eldest Howard (Jason Clarke) just tipples, follows orders, and smiles a lot. "Runt of the litter" Jack (Shia LeBeouf), however, has a chip on his shoulder, and between his whining, impulsiveness, and bad judgment, you know he's going to cause everyone a lot of grief trying to prove himself. He is to stoic, all-seeing Forrest what Casey Affleck's "coward" wannabe was to Brad Pitt's fabled bandit in 2007's *The Assassination of Jesse James by the Coward Robert Ford* — another cinematic wade into American outlaw mythology by Australians, albeit one infinitely better than *Lawless*.

The local law looks the other way so long as their palms are greased. But things change when the Feds send Special Deputy Charlie Rakes (Guy Pearce), a sneering, effete sadist demonstrating how you can get away with a despicable gay stereotype today so long as you include a scene where he's with a woman (whom he's abused). Needless to say, it's an eye for an eye for an eye, etc. from that point on.

Hillcoat and Cave have collaborated a long time, on music videos as well as the 1988 prison cult flick *Ghosts ... of the Civil Dead* and 2005 Australian Western *The Proposition*. That last was pretentious too — in exactly the way of one of

Cave's glowering psuedo-traditional death ballads — but summoned up the necessary shocks and weight to pretty well pull off its own prairie Guignol classicism. Since then Hillcoat directed (and Cave scored) 2009's *The Road*, a Cormac McCarthy adaptation that was probably bound to fall short, and did, though not for want of trying.

The revenge-laden action in *Lawless* is engaging in a way *The Road* couldn't be, though the filmmakers are trying so hard to make it all resonant and folkloric and meta-cinematic, any fun you have is in spite of their efforts. Among the big cast, only Hardy manages to inject some humor — he makes Forrest's taciturn inarticulacy a joke about strong-and-silent machismo — and Pearce is ingeniously horrible. But everyone else seems to be playing stock figures lifted from better movies, especially (and predictably) the women. Mia Wasikowska plays an absurdity (the sheltered product of a religious sect who's nonetheless all worldly badinage when courted by LeBeouf's Jack), while Jessica Chastain's Chicago b-girl refugee is costumed and lit so she's like Jean Harlow in a Dorothea Lange photo, a laughable incongruity.

Needless to say, the rural Depression era is in other ways so exquisitely realized you can never quite believe it for a moment, from the location choices to the soundtrack Cave has laden with original songs with names like "Fire and Brimstone." The latter create a sort of tasteful-downer equivalent to the *O Brother, Where Art Thou?* (2000) album (using some of its contributors). It's pretty, but still an imitation of authenticity. *Lawless* proves you can't curate blood and thunder. **SFBG**

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## ARTS + CULTURE: FILM

BY CHERYL EDDY

cheryl@sfbg.com

**FILM** The *wuxia* film is as integral to China's cinema as the Western is to America's — though the tradition of the “martial hero” in literature and other art forms dates back well before Clint Eastwood ever donned a serape. Still, the two genres have some notable similarities, a fact acknowledged by Tsui Hark's *Flying Swords of Dragon Gate*, which adopts “the good, the bad, and the ugly” as a tagline in the splashy trailer for its American release.

Hardcore fans of flying swords-men and their ilk will recognize the (ill-) fated locale of the title, previously seen in the 1962 King Hu classic *Dragon Gate Inn* and the 1992 Tsui-produced *New Dragon Gate Inn*. But don't call *Flying Swords* a remake — it's more fanboy tribute writ large.

“I hate to remake something when somebody already did a good job on it,” Tsui says from Hong Kong, where he's filming his next project. “When I was a kid, *Dragon Gate Inn* was one of my favorite movies. When I started my career, I was lucky to collaborate with King Hu on [1990's] *The Swordsman*. But during the preparation for *The Swordsman*, I spent so much time talking to him about *Dragon Gate Inn*, how he came up with the story and how he designed his shots.”

Pretty soon, I had the idea of writing a story [inspired by questions] that I saw as not having been answered by *Dragon Gate Inn*. He was laughing and said, if those are things that you feel like you can answer, that could be *New Dragon Gate Inn*. That film became a classic in the market in China. I wanted *Flying Swords* to be a continuation of the old story, with new characters: something you're familiar with, but with a lot of new elements and people. I would say *Flying Swords* is a continuation. It's not a remake or a part two.”

*Dragon Gate Inn* may be a familiar milieu, but *Flying Swords* marks the first time the dusty desert way station has been rendered in 3D IMAX. The climactic battle — between a ragtag gang of outlaws led by a mysterious wanderer, and power-mad government officials — goes down in an epic, churning sandstorm.

“It was something I wanted to try: 3D and IMAX at the same time,” Tsui says. “In my last film, [*Detective Dee and the Mystery of the Phantom Flame*], the investor wanted to make it into

# LIVE BY THE SWORD

Director Tsui Hark talks 3D, IMAX, and returning to Dragon Gate Inn

IMAX,” he remembers. But he didn't want to blow up the film to IMAX size in post-production, so he held off until *Flying Swords* came along.

Likewise, he became interested in 3D while working on *Phantom Flame*. “I was looking around for the people who could tell me how to shoot a 3D movie. I [started] testing 3D with my cameraman and special effects people. When we saw *Avatar*, which was quite a cool experience, we invited their team to come give us advice [on *Flying Swords*].”

He learned so much while making *Flying Swords*, Tsui says, “I think it could be quite a good beginning for me to do something more fantastic, more crazy, next.”

Tsui, who also penned *Flying Swords'* screenplay, is by now an expert in the fantastic and crazy. He rocketed to infamy with 1983's *Zu Warriors from the Magic Mountain*, a cult hit in America for its outrageous combination of martial arts and special FX wizardry. Tsui, who honed his craft at UT Austin in the mid-1970s, has made nearly a film a year, and sometimes multiple films per year, for the past three decades. Some haven't made it state-side, but the ones that have include the Jet Li-starring *Once Upon a Time in China* series; Jackie Chan's *Twin Dragons* (1992); and Jean Claude Van Damme's best (I guess) efforts, 1997's *Double Team* (the one with Dennis Rodman) and 1998's *Knock Off* (the one with Rob Schneider).

His 2000 *Time and Tide* (guns 'n' gangsters in modern-day Hong Kong) and 2007 Kurosawa-inspired *Seven Swords* were both excellent but under seen; *Phantom Flame* had a brief Bay Area run last year. Though it's already a blockbuster in China, *Flying Swords'* local run

is limited, touching down only in Emeryville and Santa Clara.

Just to put this in perspective, in 2000, Ang Lee picked up four Oscars for *Crouching Tiger, Hidden Dragon*, which layered an art-house patina over gravity-defying fight scenes — “wire fu” — the novelty of which astonished only viewers who'd never seen an episode of Kung Fu Theatre. (*Crouching Tiger* is still the highest-grossing foreign-language film ever released in America.) Wire fu is now a common component in mainstream action movies — maybe even a cliché at this point — but nobody uses it more effectively than Tsui, especially when paired with Jet Li.

“I missed him when he went to Hollywood, so I was waiting for the moment when he could come back to our country, our industry, and do movies like *Flying Swords* with me,” Tsui says, noting that *Flying Swords* marked a new kind of collaboration for the duo. “I think he became more mature, and also learned so much over the years making movies in different places. I'm expecting to work with him again, hopefully soon.”

The nimble Li (last seen wearily assuring Dolph Lundgren's character that “you will find another minority” to make fun of, before excusing himself in act one of *The Expendables 2*) stars in *Flying Swords* as Zhao Huai'an, crusading fly in the ointment of powerful eunuchs

who've injected mass corruption into Ming Dynasty-era China. Chief among them is Eunuch Yu (Chen Kun), a preening, eyeliner'd villain intent on capturing both Zhao and a pregnant maid (Mavis Fan) who's escaped from palace clutches. The cast expands to include a taciturn woman in disguise (Zhou Xun, as butchered up here as her *Painted Skin: The Resurrection* co-star Chen is campified) and multiple ne'er-do-wells (sinister henchmen, heavy-drinking tribal warriors, a goofy rebel who bears a strange resemblance to Eunuch Yu), all of whom descend upon Dragon Gate Inn as the menacing “flying swirl dragon” looms on the horizon.

Alliances form (and are betrayed), schemes are launched (and botched), and the fight scenes — acrobatic and dynamic, with airborne tables, snapping chains, razor-sharp wires, and clashing swords — are mind- and ear-drum-blowing. Through it all, Tsui's trademark melding of classic story and fantastic special effects achieves innovative heights.

“I think audiences are always looking for new experiences in the theater,” Tsui says, who includes himself in that number. “The action genre was always something I watched as a kid. When I became a director, I was making movies for someone like me, [a viewer] who would really look for something challenging and to experience different things on the screen.” **SFBG**

### THE FLYING SWORDS OF DRAGON GATE

opens Fri/31 at the Bay Street 16  
in Emeryville and the Mercado  
20 in Santa Clara.





BY MARKE B.  
marke@sfbg.com

**SUPER EGO** So: woozy hip-hop has snuck back onto better dance floors via trap music, neon mutant Goosebumps-Beetlejuice children are ruling the queer clubs, techno keeps getting rave-wiggier, a true house revival is lighting up Oakland — and right now I'm wearing 6-inch shiny black pumps, a canary yellow pencil skirt, and a pair of sexy horn-rims, because I am breaking down summer nightlife for you like the busy head of a global conglomerate, power points everywhere. Now where's my soy double mocha latte no foam with a single ice cube?

(Belatedly, also, can I give a wee squeal over the strange EDM-dubstep party cheerleader-gang phenomenon? Air kisses to the Wompettes, [www.facebook.com/WompettesDancers](http://www.facebook.com/WompettesDancers), and Atomic Girls, [www.facebook.com/TheAtomicGirls](http://www.facebook.com/TheAtomicGirls). You make that music fun for me.)

However, my ear and heart are still captivated by the excellent wave of esoteric bass music rolling out of various world capitals (and our own backyard). Deep, dark, heavy, and moody will always be my type — I'm basically the fruit on the bottom.

Great SF parties like Soundpieces ([www.facebook.com/soundpieces](http://www.facebook.com/soundpieces)), Footwerks ([www.facebook.com/FootwerksSF](http://www.facebook.com/FootwerksSF)), Icee Hot ([www.facebook.com/iceehot](http://www.facebook.com/iceehot)), Ritual ([www.facebook.com/Ritualdubstep](http://www.facebook.com/Ritualdubstep)), and Tormenta Tropical ([www.facebook.com/bersadiscos](http://www.facebook.com/bersadiscos)) and shindigs from DJ Dials and the Low End Theory crew help keep my bass mechanics well-lubricated. And one of my absolute favorite DJs in the city, Nebakaneza ([www.facebook.com/Nebakaneza](http://www.facebook.com/Nebakaneza)), is doing amazingly moody and apocalyptic things with the post-dubstep vibe of the moment.

But my true ears on the street — my secret weapon, really — belong to the one and only DJ Deevicé ([www.facebook.com/Deevicé](http://www.facebook.com/Deevicé)), who is a bass snoop par excellence, at least of the more occult and groovy UK variety. Deevicé, a.k.a. Martin Collins was a resident at Glasgow's seminal Sub Club during its wild rave years before heading for our fair-but-still-foggy shores in the '90s. (He threw the storied UK Gold weekly party). There's a whole thesis to be written about how British Isles immigrants warped and woofed the history of Bay Area dance music, and Deevicé is one of the big players, although he's never held down a regular residency here.

Instead, Deevicé takes to the airwaves, both invisible and virtual, for



his weekly Gridlock radio show on Radio Valencia, 87.9FM (Thursdays, noon-2pm, [www.radiovalencia.fm](http://www.radiovalencia.fm)) — the play list of which, posted at [gridlockfm.blogspot.com](http://gridlockfm.blogspot.com), is an ace cheat sheet for us bass- and househeads. He's also an A&R scout for the legendary R&S Records' Apollo imprint. Those two positions put him prime for hearing all the best stuff first. "For some strange reason a lot of this music isn't finding a home here like it is in Europe," Deevicé told me through his clipped Scottish brogue in Lower Haight recently. "And people send me great stuff all the time, so I'm happy to be passing it on."

#### DJ DEEVICE SUMMER '12 TOP 10

- Makoto, "Another Generation" (Apollo)
- Om Unit, "Ulysses" (Civil)
- Ave Astra, "More L (Original Mix)" (Filligran)
- John Tejada, "When All Around Is Madness" (Kompakt)
- Sarrass, "A New Day (Original Mix)" (Third Ear)
- Steve Huerta, "Take Me Closer" (Amadeus)
- Mathew Jonson "Passage to the other side" (Itiswhatitis Recordings)
- Ghosts On Tape "Nature's Law" (Icee Hot)
- Volor Flex "About You" (Apollo)
- BWANA "Baby Let Me Finish (Black Orange Juice remix)" (Somethinksounds)

Read my interview with DJ Deevicé, and hear his mixes, at [SFBG.com/noise](http://SFBG.com/noise).

#### THE FIELD

Last time gorgeously hypnotic looper Alex Willner, aka the Field, came through SF, he had augmented his formidable live bank of tech with a drummer and bassist — the effect was outstanding, even though a certain gaggle of talky gays in the Rickshaw Stop crowd would not shut up during his set. (You know who you are.) Now he's back with musicians in tow on Mighty's mighty

sound system. Hush, children, and sink into the killer grooves.

Fri/31, 10pm, \$15–\$20. Mighty, 119 Utah, SF. [www.blasthaus.com](http://www.blasthaus.com)

#### ORIGINAL PLUMBING THIRD ANNIVERSARY

The hot-hot-hot trans male quarterly always brings the party — if you missed its Pride weekend shindig, or want more of that uniquely seductive machismo in your life, hightail it to this. With Rocco Katastrophe, Billy Elizabeth, Nicky Click, Jenna Riot, Chelsea Starr, Rapidfire, and more. Fri/31, 10pm, \$3 before 11pm, \$6 after. Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com)

#### ODYSSEY

For well-nigh a year, Odyssey was the underground loft party of choice for those ready for an extralegal journey through the sparkling state of local house music. Robin Malone and crew aren't letting some silly shutdown stand in their way — it's bigtime, baby, as they take over Public Works all night with hometown hero DJs Sergio Fedasz, Doc Sleep, P-Play, and Stanley Frank. True SF family vibes! Sat/1, 10pm-4am, \$10. Public Works, 161 Erie, SF. [www.tinyurl.com/odysseysf](http://www.tinyurl.com/odysseysf)

#### DUB MISSION 16TH ANNIVERSARY

One of the longest-running and consistently excellent weekly parties turns sweet (and deep) sixteen, with one of my longtime favorites, Vinnie Esparza of the Groove Merchants record store, guesting — if anyone's got the mind-blowing underground Latin funk dubs, it is he. Plus: Seattle Mistah Chatman MCing and Dub Mission founder DJ Sep and Ludachris rolling on decks. Sun/2, 9pm, \$8–\$10. Elbo Room, 647 Valencia, SF. [www.dubmission.com](http://www.dubmission.com) **SFBG**

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\$2 SCHLITZ BOTTLES,  
\$5 SHOTS BULLEIT BOURBON,  
\$3 STOLI SHAKY SHOTS  
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9/3 **"MOJITO MONDAYS"**  
\$5 MOJITOS ALL DAY AND ASS-END  
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9/4 **"TEQUILA TERROR TUESDAY'S"**  
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**SAT** 9/1 8pm \$10  
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**SUN** 9/2 8pm \$7  
WAITING ON THE MOON (LAST SHOW EVER!), ORDESTRO, DEAD RINGER, NO MAN'S LAND, BUDDY BRAGANZA WITH SPECIAL GUEST ELLI WHITNEY (SLC)

**MON** 9/3 7:30pm \$10  
MAX MONTEZ PRESENTS: BLACKLISTED, LIVING EYES, STARES, COUNTER

**TUES** 9/4 8pm FREE  
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Sun, Sep 2, 7pm - Universal Classics/Jazz pianist  
**CHIIHIRO YAMANAKA TRIO**

Sun, Sep 2, 9:30pm  
**THE PHARCYDE** feat.  
IMANI RASHAAN & BOOTIE BROWN

Mon, Sep 3 - Blues legend  
**JAMES COTTON SUPERHARP**

Tue, Sep 4 - Ethiopian 60s-70s funk

#### DEBO BAND

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CHICK COREA & STANLEY CLARKE

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#### HOWELLDEVINE

Thu, Aug 30

#### JANIVA MAGNESS

Fri-Sun, Aug 31-Sep 2

#### YELLOWJACKETS

Tue, Sept 4

**OMAR SOULEYMAN**  
w/ Trey Spruance  
ASWAT ENSEMBLE

Wed, Sept 5

#### LAURENCE JUBER

Thu, Sept 6

#### EAST BAY BRASS BAND

Fri-Sun, Sept 7-9

**JAVON JACKSON BAND**  
with LES McCANN

Thur, Sept 13

**BRIAN BLADE & MAMA ROSA**

Fri-Sun, Sept 14-16

#### JOHN SCOFIELD TRIO

All shows are all ages.  
Dinner Reservations Recommended.





MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

WEDNESDAY 29

ROCK/BLUES/HIP-HOP

**Black Cobra Vipers, French Cassettes, Brass Bed** Rickshaw Stop. 8pm, \$10.  
**Bleached Palms, Big Drag, Standard Poodle, Apopka Darkroom** Cafe Du Nord. 9pm, \$7.  
**Civil Twilight, Morning Parade, Vanaprasta** Independent. 8pm, \$14.  
**Desaparecidos, Velvet Teen** Regency Ballroom.

**THE BOTTOM OF THE HILL**

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**DIRTY POWER**

THURSDAY 30 8:30 DOORS • \$10 • 21+

**YONAT & HER MUSE**  
JUANITA AND THE RABBIT  
THE BYE BYE BLACKBIRDS

FRIDAY 31 8:30 DOORS • \$10 • AA

**SOLWAVE**  
SUPER ADVENTURE CLUB  
MAJOR POWERS AND THE LO-FI SYMPHONY

SATURDAY 1 8:30 DOORS • \$10 • AA

**FOXTAILS BRIGADE**  
YESWAY  
WHISKERMAN

MONDAY 3 5PM DOORS • \$12 • AA  
POPSCENE PRESENTS... 8:30PM DOORS • \$12 • AA

**PURITY RING** SOLD OUT  
EVIAN CHRIST  
HEADACHES  
DJ NAKO

TUESDAY 4 8:30 DOORS • \$12 • 21+

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**WE 5**

**Old Man Gloom**  
William Fowler Collins  
Sad Vicious  
DJ Rob Metal

**FR 7**

**Wildlife Control**  
Mercies  
The Dandelion War

**TU 11**

**The Custom Kicks**  
City Deluxe  
Courtney And The Crushers

**WE 12**

**Big Black Delta**  
Youngblood Hawke  
The Dramantics

**SA 8**

**Doe Eye**  
featuring  
The Magik\*Magik Orchestra  
(CD release)  
**Churches**  
of ROGUE WAVE  
**Eazy Tiger**  
of I AM EMPIRE

**ETERNAL SUMMERS**  
Bleeding Rainbow  
Callow

**bottomofthehill.com/tickets.html**  
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8pm, \$25.  
**Guella, Grand Nationals, One Way Station** Elbo Room. 9pm, \$7.  
**Johnny Legend, Top Ten, Chuckleberries** Brick and Mortar Music Hall. 9pm, \$7.  
**Nathan and Rachel** Johnny Foley's. 9pm, free.  
**"SF Underground Music Fest"** 50 Mason Social House, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). With Mr. Kind, Phoenix Twins, Felsen.  
**Virgil Shaw and the Killer Views, Human Condition, Devotionals** Great American Music Hall. 8pm, \$10.  
**Thee Oh Sees, Enorchestra, Dirty Power** Bottom of the Hill. 9pm, \$14.  
**Versions, Monuments Collapse, Cascabel, Braeg Noafa** Hemlock Tavern. 8:30pm, \$6.  
**Greg Zema vs Joel Nelson** Johnny Foley's Dueling Pianos. 9:30pm.

JAZZ/NEW MUSIC

**Cat's Corner with Nathan Dias** Savanna Jazz. 9pm, \$10.

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FRIDAY 8/31 9PM \$10

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BOATS!

SATURDAY 9/1 2PM \$10

**PRANK RECORDS & ALCOHOLICAUST PRESENTS: PRANK FEST 4**  
CITIZENS ARREST  
YADOKAI  
RAT DAMAGE  
WARTRASH  
STRESSORS ALL AGES!

SUNDAY 9/2 1PM \$10

**PRANK RECORDS & ALCOHOLICAUST PRESENTS: PRANK FEST 4**  
DRODDEAD  
BUMBKLAAT  
PERMANENT RUIN  
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UPCOMING SHOWS

9/5 - **CHEAP GIRLS**, THE DROWNING MEN, FAYROY  
9/6 - **THIS BIKE IS A PIPE BOMB**, WILD ASSUMPTIONS, NASTY CHRISTMAS  
9/7 - **HO-DOWN: VIOLENT VICKIE**, DARLING GUNSEL, SAMUELROY, ERLEEN NADA, DJ CHICKEN  
9/8 - **GIGGLE PARTY**, IN WATERMELON SUGAR, GIRLS IN SUEDE, CHURCH  
9/13 - **THE LEGENDARY STARDUST COWBOY**, ROCK N ROLL ADVENTURE KIDS, THE ATOM AGE, CYCLOPS  
9/14 - **BATTLEME**, SAN FRANCESCA  
9/15 - **THE OLD FIRM CASUALS**, CITY IN VAIN, TOUGHSKINS, BRICKTOP, OLD GLORY  
9/16 - **POLKAPALOZA 2012**  
9/20 - **BETWEEN THE CITIES ARE STARS**, NIGHT FRUIT, SEATRAFFIC, TOMIHIRA  
9/21 - **HANK IV**, MAD MACKA, MUSK

**www.theeparkside.com**  
1600 17th Street • 415-252-1330

BIG BUSINESS PLAYS BOTTOM OF THE HILL TUES/4.

**Cosmo AlleyCats** Le Colonial, 20 Cosmo Place, SF; [www.lecolonialsf.com](http://www.lecolonialsf.com). 7-10pm.  
**Dink Dink Dink, Gaucho, Eric Garland's Jazz Session** Amnesia. 7pm, free.  
**Bela Fleck and the Marcis Roberts Trio** Yoshi's SF. 8pm, \$30; 10pm, \$26.  
**Ricardo Scales** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 6:30pm, \$5.

DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm.  
**Coo-Yah!** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall.  
**Hardcore Humpday Happy Hour** RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.

THURSDAY 30

ROCK/BLUES/HIP-HOP

**Black Mountain, Quest for Fire** Independent. 8pm, \$17.  
**Hello Echo, Tzigane Society, Campbell Society** Amnesia. 9pm, \$7-\$10.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Lusjoints, Extra Classic, Sun Life** Cafe Du Nord. 8:30pm, \$10.  
**Jason Marion vs JC Rockit** Johnny Foley's Dueling Pianos. 9:30pm.  
**Pains of Being Pure at Heart, A B & the Sea, popscene DJs** Rickshaw Stop. 9:30pm, \$15-\$17.  
**Erica Sunshine Lee, Windy Hill** Brick and Mortar Music Hall. 9pm, \$5-\$7.  
**Two Gallants** Amoeba Music. 6pm, free.  
**Ugly Winner, Hazel's Wart, Big Mittens** Hemlock Tavern. 9pm, \$6.  
**Why?, Doseone, Serengti** Great American Music Hall. 9pm, \$18.  
**Yonat & Her Muse, Juanita and the Rabbit, Bye Bye Blackbirds** Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

**Bela Fleck and the Marcis Roberts Trio** Yoshi's SF. 8pm, \$30; 10pm, \$26.

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**Stompy Jones** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 7:30pm, \$10.  
**Ned Boyton Trio** Bottle Cap, 1707 Powell, SF; [www.bottlecapsf.com](http://www.bottlecapsf.com). 7-10pm.  
**Savanna Jazz Jam with Eddy Ramirez** Savanna Jazz. 7:30pm, \$5.

FOLK/WORLD/COUNTRY

**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; [www.twanghonkytonk.com](http://www.twanghonkytonk.com). 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker spinning spin Afrobeat, Tropicália, electro, samba, and funk.  
**All 80s Thursday** Cat Club. 9pm, \$6 (free before 9:30pm). '80s mainstream and underground.  
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 31

ROCK/BLUES/HIP-HOP

**Back Pages** Johnny Foley's. 9pm, free.  
**Rome Balestrieri, Jason Marion, Guido** Johnny Foley's Dueling Pianos. 9pm.  
**A.A. Bondy, ESP, UFO** Great American Music Hall. 9pm, \$17.  
**B. Hamilton, Chrystian Rawk, Feral Cat** Amnesia. 9pm, \$7-\$10.  
**Chixdiggit!, Meat Sluts, Boats!** Thee Parkside. 9pm, \$10.  
**CyClub, East Bay Brass Band** Hemlock Tavern. 9:30pm, \$7.  
**Ryan Darton** Hotel Utah. 9pm, \$8.  
**Go Van Gogh** Make-Out Room. 7:30pm, \$8.  
**Jounce, Elephants in Mud** Brick and Mortar Music Hall. 7:30pm, \$5-\$8.  
**Modern Heist** Brainwash Cafe. 8pm, free.  
**Revision Evenodds, Under the Musical Direction of Key Choice** Brick and Mortar Music Hall. 10pm, \$8-\$10.  
**Solwave, Super Adventure Club, Major Powers and the Lo-Fi Symphony** Bottom of the Hill. 9:30pm, \$10.  
**Swamp Angel, Fascinating Creatures of the Deep, Badmen** Cafe Du Nord. 9pm, \$10.  
**Turbonegro** Slim's. 9pm, \$28.  
**Vaselines** Independent. 9pm, \$22.

JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; [www.audium.org](http://www.audium.org).

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8:30pm, \$20. Theater of sound-sculptured space.  
**Black Jazz Orchestra** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 9pm, \$10.  
**Terry Disely** Bottle Cap, 1707 Powell, SF; [www.bottlecapsf.com](http://www.bottlecapsf.com). 5:30-8:30pm.  
**Bela Fleck and the Marcis Roberts Trio** Yoshi's SF. 8 and 10pm, \$40.  
**Bryan Girard, Graham Bruce Palindrome** Savanna Jazz. 7:30pm.

FOLK/WORLD/COUNTRY

**Baxtalo Drom** Amnesia. 9pm, \$7-\$10. With live music, gypsy punk, belly dancing.  
**Chucho Valdes** Pena Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$20-\$39.95.

DANCE CLUBS

**Joe** Lookout, 3600 16th St., SF; [www.lookoutsf.com](http://www.lookoutsf.com). 9pm. Eight rotating DJs, shirt-off drink specials.  
**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.  
**Original Plumbing** Elbo Room. 10pm, \$3-\$7. Trans dance party with DJs Chelsea Starr and Rapid Fire.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

SATURDAY 1

ROCK/BLUES/HIP-HOP

**Band of Heathens, Trishas, Birdhouse** Cafe Du Nord. 9:30pm, \$12-\$15.  
**Brown Bird, These United States** Independent. 9pm, \$14.  
**Burn River Burn, Fortress, Cormorant, Prizehog** Slim's. 8:30pm, \$8.  
**Citizen's Arrest, Yadokai, Rat Damage, Wartrash, Stressors** Thee Parkside. 2pm, \$10.  
**Foxtails Brigade, Yesway, Whiskerman** Bottom of the Hill. 10pm, \$10.  
**Goldenboy, New Familiar** Thee Parkside. 9pm, \$8.  
**Honey Wilders Band** Riptide. 9:30pm, free.  
**Lost Bayou Ramblers** Brick and Mortar Music Hall. 8pm, \$7-\$10.  
**Promise Ring, One AM Radio** Fillmore. 9pm, \$25.  
**Sands, 3 Leafs, Body Swap** Hemlock Tavern. 9:30pm, \$7.  
**Nathan Temby, Jason Marion, Guido** Johnny Foley's Dueling Pianos. 9pm.  
**Ticket to Ride** Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; [www.audium.org](http://www.audium.org). 8:30pm, \$20. Theater of sound-sculptured space.  
**Bela Fleck and the Marcis Roberts Trio** Yoshi's SF. 8 and 10pm, \$40.

FOLK/WORLD/COUNTRY

**Craig Ventresco and Meredith Axelrod** Atlas Cafe, 3049 20th St, SF; [www.atlascafe.net](http://www.atlascafe.net). 4-6pm.

DANCE CLUBS

**Bearracuda** Rickshaw Stop. 9pm, \$6-\$8.  
**Bootie SF** DNA Lounge. 9pm, \$10-\$15.  
**Haceteria Acid Meltdown with Exillon** Deco Lounge, 510 Larkin, SF; [www.decof.com](http://www.decof.com). 9pm, \$5. With Nihar, Tristes Tropiques, and Jason P.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, Phengren Oswald.

SUNDAY 2

ROCK/BLUES/HIP-HOP

**Dropdead, Bumbklaat, Permanent Ruin, Vacuum, Elegy** Thee Parkside. 1pm, \$10.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Laurie Morvan Band** Biscuits and Blues. 8 and 10pm, \$15.  
**Melody and Tyler, Ali May** 50 Mason Social House, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 8pm.  
**Men** Independent. 9pm, \$12.  
**Old 97s, Those Darlins, Rhett Miller** Fillmore. 8pm, \$26.50.  
**Sandro Perri, Steer the Stars, Max Porter** Rickshaw Stop. 8pm, \$10.



MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT  
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**Pharcyde** Yoshi's SF Lounge. 9pm, \$26.  
**Tidelands, Yassou Benedict, Hannah Werdmuller** Hemlock Tavern. 9pm, \$7.  
**Vektor, Hatchet, Apocryphon** Thee Parkside. 8pm, \$10.

JAZZ/NEW MUSIC

**Mike Greensill Trio** Old First Church, 1751 Sacramento, SF; (415) 474-1608. 4pm. \$14-\$17.

FOLK/WORLD/COUNTRY

**Kally Price Old Blues and Jazz Band** Amnesia. 8-11pm, \$5.

DANCE CLUBS

**Dancing Ghosts** Raven, 1151 Folsom, SF; www.ravenbarsf.com. 9:30pm, \$5. Darkwave dance party with DJs Xander and Sage.  
**Domingos Latinos** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance

party with live Afro-Cuban salsa bands.  
**Dub Mission** Elbo Room. 9pm, \$8-\$10. With DJ Sep, Ludichris, Vinnie Esparza, and soundsystem set with Mista Chatman.  
**Hero White Party** Ruby Skye, 420 Mason, SF; www.rubyskye.com. 6pm-midnight. With David Aude, and Jamie J. Sanchez.  
**Jack** Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 3

ROCK/BLUES/HIP-HOP

**"Cowgirlpalooza"** El Rio. 3pm, \$10. With 77 El Deora, Rumble Strippers, Patsychords, Kit and the Branded Men, Kitty Rose.  
**Damir** Johnny Foley's. 9pm, free.  
**Gold Panda, Doldrums, Nanosaur** Great American Music Hall. 9pm, \$16-\$18.  
**Hot Snakes, Mrs. Magician** Slim's. 8pm, \$19.50-

\$23.  
**John Maus** Independent. 9pm, \$13.  
**Superhumanoids, JJAMZ, Teenage Sweater** Cafe Du Nord. 8pm, \$12.

JAZZ/NEW MUSIC

**James Cotton Superharp** Yoshi's SF. 8, \$28; 10pm, \$20.

FOLK/WORLD/COUNTRY

**Belle Monroe and Her Brewglass Boys** Amnesia. 9pm, free.

DANCE CLUBS

**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**Crazy Mondays** Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.

**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.  
**Soul Cafe** John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, hip-hop, reggae, dancehall, and salsa with DJ Jerry Ross.  
**Vibes'N'Stuff** El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 4

ROCK/BLUES/HIP-HOP

**Big Business, Federation X, Pins of Light** Bottom of the Hill. 9pm, \$12.  
**Fat Tuesday Band** Biscuits and Blues. 8 and 10pm, \$15.  
**Ferocious Few, Tumbleweed Wanderers** Brick and Mortar Music Hall. 9pm, free.

**Heavy, Silent Comedy** Slim's. 8pm, \$16.  
**King Khan and the Shrines, Apache** Great American Music Hall. 8pm, \$16.  
**Kishi Bashi, Last Bison** Cafe Du Nord. 7:30pm, \$10-\$12.  
**Lightning Bolt, No Babies, Future Twin** Rickshaw Stop. 8pm, \$12.  
**Something Fierce, Occult Detective Club** Hemlock Tavern. 9pm, \$7.  
**SparkBox, Annie Girl & the Flight, Emily Jane White** Amnesia. 9pm.  
**Stan Erhart Band** Johnny Foley's. 9pm, free.  
**True Mutants, Apogee Sound Club, Yes Gos** Knockout. 9:30pm, \$6.

JAZZ/NEW MUSIC

**Debo Band** Yoshi's SF. 8pm, \$16.  
**Gaucha** Bottle Cap, 1707 Powell, SF; www.bottle-capsf.com. 7-10pm.  
**Marty Eggers** Pier 23, Embarcadero at Filbert, SF; (415) 362-5125. 5-8pm. **SFBG**

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**JOHNNY LEGEND**  
TOP TEN  
CHUCKLEBERRIES

THU 8/30  
**ERICA SUNSHINE LEE**  
WINDY HILL

FRI 8/31 7PM  
**JOUNCE**  
ELEPHANTS IN MUD

FRI 8/31 10PM  
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PRESENTS  
**THE REVISION**  
EVENODDS  
UNDER THE MUSICAL  
DIRECTION OF KEV CHOICE

SAT 9/01  
**LOST BAYOU**  
**RAMBLERS**  
TYLER MATTHEW SMITH

TUE 9/04  
WOOD SHOPPE  
- A FREE MONTHLY...  
**TUMBLEWEED**  
**WANDERERS**  
BRENT AMAKER AND THE  
RODEO, DJ BRITT GOVEA  
OF (((FOLKYEAH!!!)))

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**ANA TIJOUX**  
RAW-G, 2MEX, DJS NIMA  
FADAVI & ETHOS

THURSDAY 8/30 8PM  
**MICHAEL ROSE**  
RAZTERIA/RENEE ASTERIA

FRIDAY 8/31  
TASTEMAKER LIVE  
& SHP PRESENT  
**BEANIE SIGEL**  
4RAX, PAYDIN CASH,  
GOING AWAY PARTY  
& CONCERT. PLUS  
SURPRISE SPECIAL GUEST

SATURDAY 9/01  
**REGGAE GOLD**

MONDAY 9/03  
(((FOLKYEAH!!!))) PRESENTS  
**LIGHTNING BOLT**

**Elbo Room**

WED 8/29 9PM \$7  
ELBO ROOM PRESENTS  
**GUELLA**  
GRAND NATIONALS  
ONE WAY STATION

THU 8/30 9:30PM \$5 B4 11PM \$7 AFTER  
AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJ/HOST  
**PLEASUREMAKER**

FRI 8/31 8PM \$3 B4 11PM \$6 AFTER  
3 YEAR ANNIVERSARY!  
**ORIGINAL PLUMBING**  
TRANS DANCE PARTY  
WITH DJS  
**CHELSEA STARR**  
& **RAPID FIRE**  
MIDNIGHT PERFORMANCE BY  
**ROCCO KATASTROPHE**

SAT 9/1 10PM \$10  
SPINNING 60S SOUL 45S  
**SATURDAY NIGHT**  
**SOUL PARTY**  
WITH DJS  
**LUCKY, PAUL PAUL,**  
& **PHENGREN OSWALD**  
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SUN 9/2 9PM \$8 ADV \$10 DOOR  
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TUE 9/4  
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5 PM - 2AM

WED 9/5 9PM \$8 ADV \$10 DOOR  
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**DAUGHN GIBSON**  
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THU 9/6 AFROLICIOUS  
FRI 9/7 120 MINUTES: MASCARA  
SAT 9/8 EARLY: LITERARY DEATH MATCH  
LATE: TORMENTA TROPICAL:  
UPROOT ANDY  
SUN 9/9 DUB MISSION: DJ SEP, JANAKA SELEKTA  
MON 9/10 GYPSYHAWK

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10.06 BEATS FOR BOOBS  
10.10 COM TRUISE + POOLSIDE  
10.18 FREELANCE WHALES  
10.19 EMANCIPATOR  
10.20 FOREIGN EXCHANGE  
11.01 CASPA  
11.03 FRED WESLEY  
11.09 REBIRTH BRASS BAND  
11.10 REBIRTH BRASS BAND  
11.23 DJ QUIK (LIVE BAND)  
12.01 SIMIAN MOBILE DISCO  
12.15 THE SOFT MOON

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APOKA DARKROOM

THURSDAY AUGUST 30TH 8:30PM \$10 (ROCK)  
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FRIDAY AUGUST 31ST 9PM \$10 (ROCK/ROCKABILLY)  
AUGUST RAGONE PRESENTS:  
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FASCINATING CREATURES OF  
THE DEEP • THE BADMEN

SATURDAY SEPTEMBER 1ST 9:30PM \$12/\$15 (ROCK/COUNTRY)  
**BAND OF HEATHENS**  
THE TRISHAS • BIRDHOUSE

MONDAY SEPTEMBER 3RD 8PM \$12 (INDIE)  
**SUPERHUMANOID / JJAMZ**  
**TEENAGE SWEATER**

TUESDAY SEPTEMBER 4TH 7:30PM \$10/\$12 SOLD OUT!  
**KISHI BASHI**  
**THE LAST BISON**

WEDNESDAY SEPTEMBER 5TH 9:30PM \$12  
**THIS MUST BE THE BAND**  
(TALKING HEADS TRIBUTE)

THURSDAY SEPTEMBER 6TH 8:30PM \$7 (INDIE)  
**AHNNU**  
**SRI • WAXY TOMB • JUNGLE JIM**

FRIDAY SEPTEMBER 7TH 9PM \$12/\$15 (ROCKABILLY)  
A-TOWN AGENCY PRESENTS:  
**CARL SONNY LEYLAND TRIO**  
THE B-STARS  
**THE WEST COAST RAMBLERS**  
**DJ TANOA "SAMOA BOY"**

SATURDAY SEPTEMBER 8TH 9PM \$12/\$15 (ROCK/POP)  
KC TURNER PRESENTS:  
**MEGAN SLANKARD**  
**A CITY ON A LAKE**

MONDAY SEPTEMBER 10TH 9:30PM \$10/\$12 (ROCK/SOUL)  
**JC BROOKS AND**  
**THE UPTOWN SOUND**  
**KARINA DENIKE**

TUESDAY SEPTEMBER 11TH 9:30PM \$12/\$15 (ROCK/POP)  
**SANDI THOM** (BAND)  
WITH SPECIAL GUEST **FRANCESCA LEE** (BAND)

WEDNESDAY SEPTEMBER 12TH 9:30PM \$12.50 / \$14 (BLUES/AMERICAN)  
**POKEY LAFARGE**  
& **THE SOUTH CITY THREE**  
**THE TWO MAN GENTLEMAN BAND**

THURSDAY SEPTEMBER 13TH 8PM \$10/\$12 (ROCK/FOLK)  
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**AZURE RAY**  
**SOKO • HAROLA ROSE**

**UPCOMING**  
9/20 WORKING FROM HOME  
9/28 THIS CHARMING BAND  
9/29 DANIEL BEDINGFIELD  
10/2 RON POPE



# STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**Henry V** Presidio of San Francisco, Main Post Parade Ground Lawn, SF; [www.sfshakes.org](http://www.sfshakes.org). Free. Opens Sat/1, 2pm. Runs Sat-Sun and Mon/3, 2pm. Through Sept 23. The San Francisco Shakespeare Festival celebrates the 30th anniversary of Free Shakespeare in the Park with this history play.

**Twelfth Night** San Francisco Maritime National Historic Park, Hyde Street Pier, 2905 Hyde, SF; [www.weplayers.org](http://www.weplayers.org). \$30-80. Previews Sat/1-Sun/2, 5:30pm. Opens Sept 7, 5:30pm. Runs Fri-Sun, 5:30pm (also Sat-Sun, noon; matinee only Sept 22; no performances Sept 29; evening performances only Oct 6-7). Through Oct 7. We Players board the *Balclutha* and the *Eureka* for this jazzy take on Shakespeare's romance.

### BAY AREA

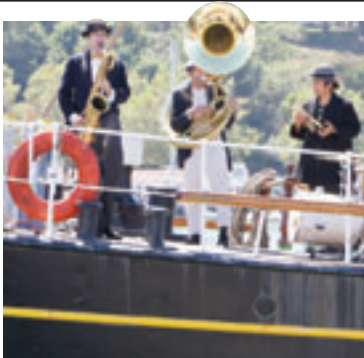
**Chinglish** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$14.50-99. Opens Wed/29, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm; no show Oct 5; no 2pm show Sept 8; additional 2pm shows Sept 6 and Oct 4); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 7. Berkeley Rep presents the West Coast premiere of David Henry Hwang's Broadway comedy.

**The Death of the Novel** San Jose Rep, 101 Paseo de San Antonio, San Jose; [www.sjrep.com](http://www.sjrep.com). \$23-69. Previews Thu/30, 7:30pm; Fri/31-Sun/2, 2pm (also Sun/2), 7pm. Opens Sept 5, 7:30pm. Check web site for schedule. Through Sept 23. Vincent Kartheiser (a.k.a. Pete Campbell from *Mad Men*) stars in Jonathan Marc Feldman's drama about creativity in post-9/11 America at San Jose Rep.

### ONGOING

**Daughter of the Red Tzar** Thick House Theatre,

## A JAZZ BAND PLAYS ABOARD THE *BALCLUTHA* AS PART OF WE PLAYERS' *TWELFTH NIGHT*. PHOTO BY TRACY MARTIN



1695 18th St, SF; [www.thickhouse.org](http://www.thickhouse.org). \$30. Fri/31-Sun/2, 8pm. ScolaVox and First Look Sonoma present the world premiere of Lisa Scola-Prosek's chamber opera about a meeting between Churchill, Stalin, and Stalin's teenage daughter.

**My Fair Lady** SF Playhouse, 533 Sutter, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Sept 29. SF Playhouse and artistic director Bill English (who helms) offer a swift, agreeable production of the Alan Jay Lerner and Frederick Loewe musical, based on George Bernard Shaw's *Pygmalion*. Among the spirited cast, Monique Hafen's Eliza Doolittle is especially admirable, projecting in dialogue and song a winning combination of childlike innocence and feminine potency. (Avila)

**Rights of Passage** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Sept 16. New Conservatory Theatre Center presents the world premiere of Ed Decker and Robert Leone's multimedia play, inspired by global human rights laws in relation to sexual orientation.

**Vital Signs** Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. New show day and date: Sun, 7pm. Extended through Sept 16. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055,

[www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm (starting Sept 6; also Thu, 8pm); Sat, 5pm. Extended through Sept 29. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

**War Horse** Curran Theatre, 445 Geary, SF; [www.shnsf.com](http://www.shnsf.com). \$31-300. Wed-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 9. The juggernaut from the National Theatre of Great Britain, via Broadway and the Tony Awards, has pulled into the Curran for its Bay Area bow. The story of a 16-year-old English farm boy (Andrew Veenstra) who searches for his beloved horse through the trenches of the Somme Valley during World War I, while peppered with much elementary humor, is a good cry for those so inclined. The titular equine is very ably brought to life by Handspring Puppet Company's ingenious puppeteers and designers, but the play's simplistic storyline and its obvious, somewhat ham-fisted resolution (adapted by Nick Stafford from Michael Morpurgo's novel) are too formulaic to be taken that seriously. (Avila)

### BAY AREA

**The Elaborate Entrance of Chad Deity** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [www.auroratheatre.org](http://www.auroratheatre.org). \$32-60. Previews Wed/29, 8pm. Opens Thu/30, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 30. Aurora Theatre Company opens its 21st season with Kristoffer Diaz's comedy about pro wrestlers.

**The Fisherman's Wife** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-20. Thu-Sat, 8pm. Through Sept 29. Impact Theatre performs Steve Yockey's tentacle-porn-inspired sex farce.

**For the Greater Good, Or the Last Election** This week: Nicholl Park, Richmond; [www.sfmt.org](http://www.sfmt.org). Free (donations accepted). Thu/30, 7pm. Also Dolores Park, 19th St at Dolores, SF; [www.sfmt.org](http://www.sfmt.org). Free (donations accepted). Sat/1-Mon/3, 2pm. Various venues through Sept. 8. "Don't they understand that without us they don't have anything?" asks Gideon Bloodgood (Ed Holmes), investment banker at the top of the San Francisco Mime Troupe's vivisection of the "real" American Dream. But surely the hero of a Mime Troupe show cannot possibly be a billionaire? Well, sort of. Based loosely on 19th century play *The Poor of New York*, *The Last Election* attempts to turn a presumptive ode to the free market into its swan song with good-humored, if predictable, results. (Gluckstern)

**Keith Moon/The Real Me** TheaterStage at the March Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$15-50. Sept 13, 20, and 27, 8pm. Mike Berry workshops his new musical, featuring ten classic Who songs performed with a live band.

**The Kipling Hotel: True Misadventures of the Electric Pink '80s** Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$20-50. Sat, 8:30pm; Sun, 7pm. Extended through Oct 14. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability — here via a partial debate-scholarship to UCLA. Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

**A Midsummer Night's Dream** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$20-35. Check website for schedule. Through Sept 30. Marin Shakespeare Company performs the Bard's classic, transported to the shores of Hawaii.

**Our Country's Good** Redwood Amphitheatre, Marin Art and Garden Center, 30 Sir Francis Drake, Ross; [www.porchlight.net](http://www.porchlight.net). \$15-30. Thu-Sun, 7:30pm. Through Sept 8. Porchlight Theatre Company presents an outdoor performance of Timberlake Wertenbaker's play about Royal Marines and prisoners in an 18th century New South Wales prison colony.

**Precious Little** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$18-25. Wed-Thu, 7pm; Fri-Sat, 8pm (also Sat/1 and Sept 8, 3pm); Sun, 5pm. Through Sept 16. Shotgun Players presents Madeleine George's new play about an expectant mother who studies near-dead languages and befriends a "talking" gorilla.

**Time Stands Still** TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, SF; [www.theatreworks.org](http://www.theatreworks.org). \$23-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 16. TheatreWorks performs Donald Margulies' drama about a couple — one a photojournalist, one a war correspondent — struggling with their recent experiences covering a war. **SFBG**

# ON THE CHEAP

Listings compiled by Caitlin Donohue. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 29

**Martin Lee: *Smoke Signals*** The Booksmith, 1644 Haight, SF. [www.booksmith.com](http://www.booksmith.com). 7:30pm, free. Given the current tumult gripping the cannabis world, it behooves us to learn a little about the history of marijuana in the United States. Enter author Lee, whose new book promises a panoramic look about where the leafy green plant has been, a boon to pot activists everywhere.

**Twin Peaks Tunnel screening and discussion** California Historical Society, 678 Mission, SF. [twinpeakstunnel.eventbrite.com](http://twinpeakstunnel.eventbrite.com). 6-8pm, free. Learn all about the 1914-'16 dig through the mountains from this rare 28mm print of a 1917 film about the project. Historians Rob Byrne and Woody LaBounty will be on hand to describe the utter coolness of the original Big Dig.

## THURSDAY 30

**Paws For Consideration** book release The Women's Building, 3543 18th St., SF. [www.womensbuilding.org](http://www.womensbuilding.org); [www.amybutcher.com](http://www.amybutcher.com). 7-8:30pm, free. Celebrate the release of Women's Building board member Amy Butcher's new mystery novel, which features a wheelchair-bound protagonist bound to investigate a mysterious death by the appearance of a nervous Boston terrier named Skittles.

## FRIDAY 31

**Lunchtime artmaking in Nomadic Grove** Jessie Square, 736 Mission, SF. [www.thecjm.org](http://www.thecjm.org). 12:30-1:30pm, free. Learn pencil drawing techniques from artist Jen Ewing at this midday drop-in tutorial, designed by the Contemporary Jewish Museum to foster public engagement with the museum itself.

## SATURDAY 1

**Millbrae Art and Wine Festival** Broadway between Victoria and Meadow Glen, Millbrae. [www.miramarevents.com](http://www.miramarevents.com). 10am-5pm, free. Small town fair fun abounds in Millbrae this weekend — head over for live tunes, silly spuds potato spirals, giant sausages, shady bar seating, kid's activities, and a classic car show.

**Belmont Greek Festival** Greek Orthodox Church of the Holy Cross, 900 Alameda de las Pulgas, Belmont. [www.goholycross.org/festival](http://www.goholycross.org/festival). Through Mon/3, Sun.-Sat., noon-10pm; Mon., noon-8pm, \$5/day. A few words, and you should be good to go. Souvlaki. Dolmades. Baklava. Kourambiedes. Galactobouriko. Whether those words ring a bell for you or not, head out to this cultural fest, and dance off the calories of your new vocabulary with traditional kalamatiano, tsamiko, and zeimbekiko numbers, performed by the intrepid Sons of Ulysses.

## FOR MORE ARTS CONTENT VISIT [SFBG.COM/PIXEL\\_VISION](http://SFBG.COM/PIXEL_VISION)

**Mark Benson: "Get the Flu"** Ever Gold Gallery, 441 O'Farrell, SF. (415) 796-3676, [www.evergoldgallery.com](http://www.evergoldgallery.com). Through Sept. 27. Opening reception 6-10pm, free. Artist Benson subjects participants to varying temperatures in this exhibition of space heaters and air conditioners, evoking ever-growing feelings of discomfort. Couple that with a nurse administering actual flu shots and you have a uniquely participatory look at human control and the modern definition of comfort.

**Beasts and Beats: Nursery Rhymes and Fairy Tales** Public Works, 161 Erie, SF. [www.publcsf.com](http://www.publcsf.com). 9pm-2am, \$5-8. Celebrate the half-empty city vibe during Burning Man at this art buffet. Peruse works from over 50 San Francisco artists while moombahton, global bass, and house pump from the DJs' sets.

**Rawdance: Concept Series 12** 66 Sanchez Studio, SF. [www.rawdance.org](http://www.rawdance.org). Also Sun/2. Sat., 1 and 8pm; Sun. 3 and 8pm, sliding scale admission. Five guest artists join Rawdance in this diverse lineup, from Palanza Dance's excerpt from an interpretation of Hans Christian Andersen's *Thumbelina* and detour dance's "Imitations of Intimacy."

## SUNDAY 2

**Oakland Pride 19th St. and Franklin, Oakl.** [www.oaklandpride.org](http://www.oaklandpride.org). 11am-7pm, \$10. Maybe it's not as large as the SF Pride throw-down, but Oakland's celebration of LGBT gettin' does a much better job of representing the diversity of the Bay. Headliners CeCe Peniston (remember her '90s dance hit "Finally"?), Flip Mode Squad's Rah Digga, and Duranguense band K-Paz will provide beats, and the kids garden will have temporary tats, ballet performances, bubbles, and bouncy castles for the whole fam.

**Gay Men Draw Vaginas art party** Dolores Park (Gay Beach), Church and 20th St., SF. Facebook: Gay Men Drawing. 1-5pm, free. Sure, the book that editors Shannon O'Malley and Keith Wilson are putting together is pretty well explained by this party's moniker, but if you're not a male homo you're still welcome — put your idea of the female genitalia to paper, on a fine Dolo Sunday.

**The Blue Angel Berkeley Underground Film Society screening** The Tannery, 708 Gillman, Berk. [berkeleyundergroundfilms.blogspot.com](http://berkeleyundergroundfilms.blogspot.com). Doors 7pm, film 7:30pm, donations accepted. BUFS brings little-seen films to the masses with this pay-what-you-can screening of a 1930 tale of scolding professor who falls in love with a speakeasy dancer, directed by Josef von Sternberg.

## TUESDAY 4

**The News queer performance series** SOMArts Cultural Center, 934 Brannan, SF. [www.somarts.org](http://www.somarts.org). 7:30-9pm, \$5. A monthly display of the wisest and wackiest of queer stage art, a typical edition of the News can include trash fashion, passionate odes to black beauty, and improvisational dance. Tonight, check out Philip Huang, Alexander Alvina Chamberland, Ryan Crowder, and more. **SFBG**



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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### OPENING

**The Ambassador** Mads Brügger's Danish documentary might be considered a cross between *Borat* (2006) and *Jackass* — its subject impersonates a fictional character to interact with real people in a series of reckless stunts that could conceivably be fatal. But the journalist-filmmaker-protagonist is up to something considerably more serious, and dangerous, than showing Americans doing stupid pet tricks. He buys a (fake) international diplomatic credential from a European broker, then uses his status as an alleged ambassador representing Liberia to set up a gray-market trade smuggling blood diamonds under the thin cover of building a never-to-be match-stick factory in the Central African Republic. What surprises is not so much how corrupt officials make that possible at every step, but how confoundingly easy it is — even if Brügger might well be in mortal peril from time to time. Clearly, leeching money out of Africa into First World hands is everyday big business, with few questions asked and no risk of having to share the spoils with those invisible ordinary citizens whose toil (in, for instance, diamond mines) makes it all possible. All the above is filmed by hidden cameras, offering damning proof of a trade many know about but few will actually admit exists. This amusing, appalling expose is “controversial,” of course — the Liberian government and that purveyor of instant diplo-cred have already threatened legal action against Brügger for his “ethical violations” posing as someone he’s not to reveal their own very real ethical violations. Which underlines that truly corrupted people seldom have any sense of humor, or irony. (1:37) *Roxie*. (Harvey) **The Bullet Vanishes** Veteran Hong Kong actor Lau Ching-wan stars as a Sherlock Holmes type in 1930s Shanghai, bumped up from prison-guard detail to homicide detective by top brass impressed

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**HONG KONG SUPERSTAR LAU CHING-WAN PLAYS A MASTER SLEUTH IN *THE BULLET VANISHES*, OUT FRI/31.**



with his talent, if not his unusual methods. Good timing, since there’s been a series of killings at the local munitions factory, an operation run by a Scooby Doo-ish villain — in cahoots with corrupt cops — who’s prone to snappy hats and checkered overcoats. Adding to the mystery: a tragic back story involving Russian roulette and blood-written graffiti promising “The phantom bullets will kill you all!” Helping solve the crimes is Nicholas Tse as “the fastest gun in Tiancheng,” no slouch of an investigator himself; together, the sleuths compile evidence and recreate scenes of murders, including one that seemingly transpired in a locked room with only one exit. *The Bullet Vanishes* contains more plot twists, slightly fewer steampunk flourishes, and way less slo-mo fist action than Guy Ritchie’s recent attempts at Holmes; though it’s no masterpiece, it’s a fun enough whodunit, with a reliably great and quirky performance from Lau. (2:00) *Metreon*. (Eddy)

**Flying Swords of Dragon Gate** See “Live By the Sword.” (2:01) *Bay Street 16 Emeryville, Mercado 20 Santa Clara*.

**For a Good Time, Call...** Suffering the modern-day dilemmas of elapsed rent control and boyfriend douchebaggery, sworn enemies Katie (Ari Graynor) and Lauren (Lauren Miller) find themselves shackling up in Katie’s highly covetable Manhattan apartment, brought together on a stale cloud of resentment by mutual bestie Jesse (Justin Long, gamely delivering a believable version of your standard-issue young hipster NYC gay boy). The domestic glacier begins to melt somewhere around the time that Lauren discovers Katie is working a phone-sex hotline from her bedroom; equipped with a good head for business, she offers to help her go freelance for a cut of the proceeds. Major profitability ensues, as does a friendship evoking the pair bonding at the center of your garden-variety romantic comedy, as Katie trains Lauren to be a phone-sex operator and the two share everything from pinkie swears and matching pink touch-tone phones to intimate secrets and the occasional hotline threesome. Directed by Jamie Travis and adapted from a screenplay by Miller and Katie Anne Naylon, the film is a welcome response to the bromance genre, and with any luck it may also introduce linguistic felicities like “phone-banging” and “let’s get this fuckshow started” into the larger culture. The raunchy telephonic interludes include cameos by Kevin Smith and Seth Rogen (Miller’s husband) as customers calling from such unfortune locations as a public bathroom stall and the front seat of a taxicab. But the two roomies supply plenty of dirty as Katie, an abashed wearer of velour and denim pantsuits, helps the more restrained Lauren discover the joys of setting free her inner potty mouth. (1:25) (Rapoport) **Lawless** See “Heavy Drinking.” (1:55) *California, Four Star, Marina, Vogue*. **Little White Lies** In the wake of a serious accident that puts magnetic Ludo (Jean Dujardin, just briefly seen) in the hospital, his circle of closest friends go without him on their annual vacation at a beachfront summer home, courtesy of well-off restaurateur Max (Francois Cluzet) and wife Vero (Valerie Bonnetton). But this year they’ve all got a lot of drama going on. Marie (Marion Cotillard) is suffering the

uncomfortable consequences of all the lovers (male and female) she’s run out on when “commitment” reared its head. Similarly, the roving eye of actor Eric (Gilles Lellouche) threatens the stable relationship he’s finally sorta settled on. Hapless boy-man Antoine (Laurent Lafitte) obsesses over the long-time girlfriend who’s dumping him. And Vincent (Benoit Magimel) endangers his marriage to Isabelle (Pascale Arbillot) by privately proclaiming more-than-platonic love for best friend Max — whose discomfort manifests itself in hostile behaviors that threaten to ruin everyone’s stay. Actor Guillaume Canet’s third film as writer-director (following the 2006 hit thriller *Tell No One*) has been compared, even by himself, to 1983’s *The Big Chill*. But while that slick, somewhat glib serioocomedy’s characters had 1960s activist pasts and faded ideals to square with encroaching midlife, this slicker, glibber ensemble piece is about people who’ve never shared much more than good times and mutual self-absorption. Though Canet has worked with most of these actors before, and developed *Lies* in collaboration with them, the thinly amusing, often contrived results hardly tax anyone’s resources. (Nor are they equal-opportunity: star attraction Cotillard aside, he barely seems interested in the women here.) It takes two and a half hours for this overblown fluff to arrive at a group-hug freeze frame (ugh), aiming for emotional heft it still hasn’t earned. (2:34) *Albany, Bridge, Smith Rafael*. (Harvey) **The Oogieloves in the Big Balloon Adventure** Strictly for kids and parents, this comedy starring costumed characters encourages audience members to sing and dance along with the action. (1:28) **The Possession** What kind of an asshole sells an antique box filled with supernatural evil to a child at a yard sale? Ticked-off father Jeffrey Dean Morgan would like to have a word with you. (1:31) *Shattuck*. **Red Hook Summer** It seems like lifetimes ago that Michelle and Barack found each beneath the flicker of filmmaker Spike Lee’s *Do the Right Thing* (1989), so the director-cowriter’s cameo in his now-graying, still-pizza-delivering Mookie guise, in this hot, bothered return to Brooklyn, reverberates with meaning. Less polemical and now complicated by an acute, confused love and loathing for certain places and faces, *Red Hook Summer* takes a different tact — the Red Hook projects rather than the streets of Bedford-Stuyvesant — and narrows its focus on Flik Royale (Jules Brown), the reluctant young visitor to the humble home of his grandfather, Da Good Bishop Enoch Rouse (Clarke Peters from *Treme* and *The Wire*). A true child of his time and place, the introverted, rebellious Atlanta kid would rather hide behind his favorite screen, a.k.a. the iPad that he’s using to document his world, than engage with reality, even when it’s raging in his face by way of his grandfather’s fiery sermons or threats from the glowering rapper Box (Nate Parker). Only a charismatic girl his age, Chazz Morningstar (Toni Lysaith), seems to get through, despite the Bishop’s passionate efforts to bond with the boy. Alas, Lee himself doesn’t seem to quite *get* his youthful protagonist — one who’s predisposed to turn inward rather than turn a politicized lens outward — and instead casts about restlessly to the detriment of this supposed coming-of-age narrative. No shock



# FILM LISTINGS

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that somehow *Red Hook Summer* gets caught in the undertow of the magnetic Peters, who will turn heads with his take on a tormented believer, eager to forgive and equally hopeful for forgiveness. (2:01) **Metreon, Shattuck.** (Chun)

**Sleepwalk with Me** Every year lots of movies get made by actors and comedians who want to showcase themselves, usually writing and often directing in addition to starring. Most of these are pretty bad, and after a couple of festival appearances disappear, unremembered by anyone save the credit card companies that vastly benefited from its creation. Mike Birbiglia's first feature is an exception — maybe not an entirely surprising one (since it's based on his highly praised Off-Broadway solo show and best-seller), but still odds-bucking. Particularly as it's an autobiographical feeling story about an aspiring stand-up comic (Mike as Matt) who unfortunately doesn't seem to have much natural talent in that direction, but nonetheless obsessively perseveres. This pursuit of seemingly fore destined failure might be causing his sleep disorder, or it might be a means of avoiding taking the martial next step with long-term girlfriend (Lauren Ambrose, making something special out of a conventional reactive role) everyone else agrees is the best thing in his life. Yep, it's another commitment-phobic man-boy/funny guy who regularly talks to the camera, trying to find himself while quirky friends and family stand around like trampoline spotters watching a determined clod. If all of these sounds derivative and indulgent, well, it ought to. But *Sleepwalk* turns a host of familiar, hardly foolproof ideas into astute, deftly performed, consistently amusing comedy with just enough seriousness for ballast. Additional points for "I zinged him" being the unlikely most gut-busting line here. (1:30) **Embarcadero, Shattuck.** (Harvey)

## ONGOING

**Cosmopolis** With end times nigh and the 99 percent battering the gates of the establishment, it's little wonder David Cronenberg's rendition of the Don DeLillo novel might rotate, with the stately rhythm of a royal funeral and deliciously tongue-in-cheek humor, around one of the most famed vampire heartthrobs at the cineplex. Sadly, a recent paparazzi scandal threatens to eclipse this latest, enjoyably blighted installment in the NYC urban nightmare genre. Robert Pattinson's billionaire asset manager Eric Packer takes meetings with his new wife Elise (Sarah Gadon) and staffers like his monetary theorist Vija (Samantha Morton) in his moving office: a white, leather-bound stretch limo that materializes like a sleek, imposing extension of his pale frame. Seriously disassociated from reality on multiple levels, Eric is a 28-year-old boy in a bubble, speaking of himself in third person and willing to spend all day making his way across town to get a haircut at his father's old barbershop, even though

his head of security (Kevin Durand) warns him that at least one "credible threat" has designs on his life. The passing of his favorite Sufi rapper (K'Naan), a possible Rothko for sale, a mad pie-thrower, and an asymmetrical prostate all threaten to capsize those, as it turns out, not-so-humble plans. Warning: the brainier members of Team Edward might plan on finding their minds blown by this thoughtful and mordantly humorous meditation on this country's cult of money, while Cronenberg watchers will be gratified to pluck out his recurring themes, here dealt with a lighter hand than usual. At this date, rather than telegraphing how one might feel about a scene by way of, say, music, the director is increasingly comfortable with the ambiguity — and the uneasy, pleasing mix of sneaking repulsion and gimlet-eyed humor, of these scenes and their language. Thus the autoerotic-car fetishism of *Crash* (1996) and hallucinatory culture grazing of *Naked Lunch* (1991) — and that fascination with how a body intersects sexually or otherwise with a machine or "other" — seems completely natural here. Or perhaps it's a measure of how much Cronenberg's preoccupations and cinematic language have made themselves at home in the vernacular. (1:49) **Embarcadero, Shattuck.** (Chun)

**Premium Rush** "Fixed gear. Steel frame. No

brakes. Can't stop ... don't want to." Thus goes the gear breakdown and personal philosophy of New York City bike messenger Wilee (Joseph Gordon-Levitt), an aggro rider who uses his law school-refined brain to make split-second decisions regarding which way to dart through Midtown traffic. Though bike messengers had a pop culture moment in the 1990s, *Premium Rush* is set in the present day, with one of Wilee's numerous voice-overs explaining the job's continued importance even in the digital era. One such example: a certain envelope he's tasked with ferrying across the city, given to him by the troubled roommate (Jamie Chung) of the pretty fellow messenger (Dania Ramirez) he's romantically pursuing. The contents of the envelope, and the teeth-gnashingly evil-cop-with-a-gambling-problem (Michael Shannon, adding some weird flair to what's essentially a stock villain) who would dearly love to get his mitts on it, are less crucial to *Premium Rush* than the film's many, many chase scenes featuring Wilee outwitting all comers with his two-wheeled Frogger moves. Silly fun from director David Koepp (2008's *Ghost Town*), but not essential unless you're a fixie fanatic or a JGL completist. (1:31) **Metreon, 1000 Van Ness.** (Eddy) **SFBG**

## FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City.

(650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

CONTINUES ON PAGE 36 >>

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**Metreon** Fourth St/Mission. 1-800-FANDANGO.  
**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.  
**Opera Plaza** Van Ness/Golden Gate. 267-4893.  
**Presidio** 2340 Chestnut. 776-2388.  
**SF Film Society Cinema** 1746 Post. www.sffs.org  
**SF Center** Mission between Fourth and Fifth sts. 538-8422.  
**Stonestown** 19th Ave/Winston. 221-8182.  
**Vogue** Sacramento/Presidio. 221-8183.  
**OAKLAND**  
**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.  
**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.  
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**Albany** 1115 Solano, Albany. (510) 464-5980.  
**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.  
**California** Kittredge/Shattuck, Berk. (510) 464-5980.  
**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.  
**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.  
**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.  
**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.  
**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

## REP CLOCK

Schedules are for Wed/29-Tue/4 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**BALBOA** 3630 Balboa, SF; /www.balboamovies.com. \$7.50-10. **Fatboy Slim: Live From the Big Beach Bootique** (2002), Fri, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The Night of the Iguana** (Huston, 1964), Wed, 2:30, 7, and **Under the Volcano** (Huston, 1984), Wed, 4:50, 9:20. •**City Lights** (Chaplin, 1931), Thu, 2, 4:45, 7:30, and **Sherlock Jr.** (Keaton, 1924), Thu, 3:45, 6:30, 9:15. **Vertigo** (Hitchcock, 1958), Fri-Mon, 8 (also Sat-Mon, 2, 5). Presented in 70mm.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Ai Weiwei: Never Sorry** (Klayman, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and times. **Bernie** (Linklater, 2012), call for dates and times. **The Queen of Versailles** (Greenfield, 2012), call for dates and times. **2 Days in New York** (Delpy, 2012), call for dates and times. **Little White Lies** (Canet, 2010), Aug 31-Sept 6, call for times.

**COURTHOUSE SQUARE** 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **Citizen Kane** (Welles, 1941), Thu, 8.

CHUCK CONNORS PLAYS "THE CLAW" IN 1974'S **99 AND 44/100% DEAD**, THIS WEEK AT THE VORTEX ROOM.

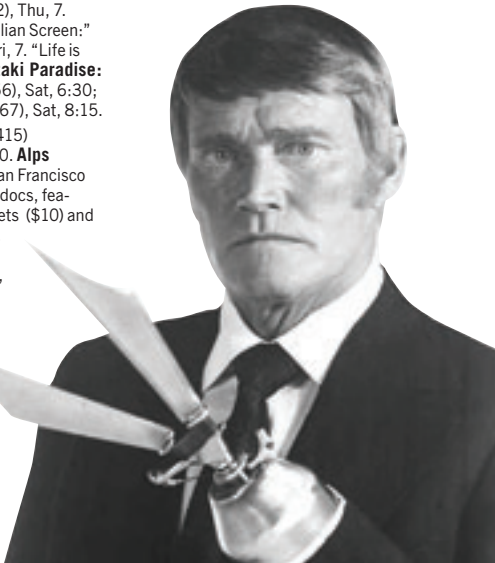
**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Universal Pictures: Celebrating 100 Years:" **Pillow Talk** (Gordon, 1959), Wed, 7; **High Plains Drifter** (Eastwood, 1973), Fri, 9:05. "Always for Pleasure: The Films of Les Blank:" **Burden of Dreams** (Blank with Gosling, 1982), Thu, 7. "Bellissima: Leading Ladies of the Italian Screen:" **Drama of Jealousy** (Scola, 1970), Fri, 7. "Life is Short: Nikkatsu Studios at 100:" **Suzaki Paradise: Red Light District** (Kawashima, 1956), Sat, 6:30; **A Colt Is My Passport** (Nomura, 1967), Sat, 8:15.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Alps** (Lanthimos, 2011), Wed-Thu, 7, 9. San Francisco United Film Festival, local and global docs, features, and more, Aug 31-Sept 6. Tickets (\$10) and more info at www.theunitedfest.com. **The Ambassador** (Brügger, 2012), Aug 31-Sept 4, 7 and 9 (also Sat-Sun, 3:15, 5).

**TANNERY** 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" **The Blue Angel** (von Sternberg, 1930), Sun, 7:30.

**TOP OF THE MARK** InterContinental Mark Hopkins, One Nob Hill, SF; www.topofthemark.com. Free. "Summer Movie Nights:" **The Wizard of Oz** (Fleming, 1939),

Tue, 7:30. Wine tasting at 5:30.  
**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$7 donation. "Pop Goes the Vortex:" •**Bluebeard** (Ulmer, 1944), Thu, 9; and **99 and 44/100% Dead** (Frankenheimer, 1974), Thu, 11. **SFBG**



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PUBLIC NOTICES

**PUBLIC NOTICE OF MEETING**  
SAN FRANCISCO AIDS FOUNDATION  
BOARD OF DIRECTORS  
FULL REGULAR MEETING  
MORRISON & FOERSTER  
425 MARKET STREET, 34TH FLOOR  
SAN FRANCISCO, CA 94111  
SEPTEMBER 19, 2012  
6:00-9:00 PM  
Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, September 19, 2012 on the 34th floor at Morrison & Foerster located at 425 Market Street in San Francisco, CA.

LEGAL NOTICES

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345249-00 The following person is doing business as **Fast Co.**, 510 Stockton St. #6 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2012. Signed by Jason L. Doyle. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on August 14, 2012. **L#100045, Publication Dates: August 22, 29, September 5, 12, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0344993-00 The following person is doing business as **(1) We Move Against the Tides (2) WMATT554** Clayton St. #170414 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 2, 2012. Signed by Victor G. Valle. This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 2, 2012. **L#100038, August 8, 15, 22, 29, 2012**

**SUMMONS CASE NUMBER: RG12633289, NOTICE TO DEFENDANTS:** John David Hamner AKA J. David Hamner; DOES 1-10 YOU ARE BEING SUED BY PLAINTIFF: **Robert E. White DBA Law Offices of Robert E. White.** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Jean P. Tepper, Law Offices of Robert E. White, 177 Post St. #890 San Francisco, CA 94109, 415-788-6151** Date: June 4, 2012 by Rosanne Case, Deputy Clerk. **L#100049, Publication Dates: August 29, September 5, 12, 19, 2012.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345033-00 The following person is doing business as **FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345040-00 The following person is doing business as **Feldt Photography**410 Lake St. #3 San Francisco, CA 94118. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by James J. Feldt. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 3, 2012. **L#100035, August 8, 15, 22, 29, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345148-00 The following person is doing business as **Brightwork Creative**, 1390 Hayes St. Apt. 3 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 8, 2012. Signed by Britt Gerhard. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 8, 2012. **L#100040. Publication Dates: August 15, 22, 29, & September 5, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345033-00 The following person is doing business as **(1) DJ Perceus (2) Extraterrestrial Locomotion**, 182 Howard St. #542 San Francisco, CA 94105. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by Percy Jackson IV This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 3, 2012. **L#100041, Publication Dates: August 15, 22, 29, & September 5, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345033-00 The following person is doing business as **Weave Magazine**, 7 Germania St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 23, 2012. Signed by Laura Elizabeth Davis. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 23, 2012. **L#100047, Publication Dates: August 29, September 5, 12, 19, 2012.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **August 10, 2012.** To Whom It May Concern: The name of the applicant is: **Original Po Boys, LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1406-1408 Fillmore St. San Francisco, CA 94115-4115. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE PUBLICATION DATE: August 22, 29, September 5, 2012. L#100046**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-12-548836. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF JingFei Chen for change of name. TO ALL INTERESTED PERSONS: Petitioner **JingFei Chen** filed a petition with this court for a decree changing names as follows: Present Name JingFei Chen. Proposed Name: **Chloe JingFei Chen.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 20, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on July 31, 2012. Endorsed Filed San Francisco County Superior Court on July 31, 2012, by Mary Ann Moran, Deputy Clerk. **PUBLICATION DATES: August 8, 15, 22, 29 2012. L#100036**

**SUMMONS CASE NUMBER: CGC-10-505580, NOTICE TO DEFENDANTS: Edison Malo, Wells Fargo, Borel Private bank & Trust Co., and DOES 1-50 YOU ARE BEING SUED BY PLAINTIFF: Athlone Development LLC, McGalkea LLC, McClellan Construction Inc., and Denis McMahon.** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of this court is: **San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Jayne A. Peeters SBN 108052 at One California St., Third Floor San Francisco, CA 94111** Date: July 27, 2012 by Julie Rogue, Deputy Clerk. **Publishing dates: August 8, 15, 22, 29, 2012. L#100039**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0344729-00 The following person is doing business as **Weave Magazine**, 7 Germania St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 23, 2012. Signed by Laura Elizabeth Davis. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 23, 2012. **L#100047, Publication Dates: August 29, September 5, 12, 19, 2012.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345072-00 The following person is doing business as **(1) San Francisco Golden Gate Real Estate (2)SF Golden Gate Real Estate**, 433 Urbano Dr. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 6, 2012. Signed by Natalie Shishido. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2012. **L#100048, Publication Dates: August 29, September 5, 12, 19, 2012.**

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**GUARDIAN**



## AUG. 29- SEPT. 4

### ARIES

#### March 21-April 19

Not everything that hurts is actually bad for you, Aries. You are being challenged to decipher the difference between the pain from things being unhealthy and that of growth and healing. Take your time and reflect on what you are reacting to. The more clear-headed you are, the better choices you'll make.

### TAURUS

#### April 20-May 20

There is a total lack of control that we have in our lives that can make you crazy if you think about it too long. Strive to find a balance between being graceful in the face of what you cannot change, and pro-active about the things that need doing. Don't succumb to passive inactivity this week.

### GEMINI

#### May 21-June 21

Instead of looking at things from every angle and considering what everyone else might do, feel or think, try sitting with your own complicated self, Twin Star. It doesn't matter what someone else would feel in your situation, what's inside of you? Figure that out before you do any other thing.

### CANCER

#### June 22-July 22

You cannot change what is, even if you seriously don't want it to be true. Instead of fighting against a reality you'd rather not deal with, it's time to get accepting, Cancer. Come to the end of this cycle, so you can finally start a new one. Only accepting your current situation will give you the freedom to change it.

### LEO

#### July 23-Aug. 22

You must assert yourself in order to keep things going on the track you want them on. Be considerate of the wishes of those around you without watering your own needs down. Bring kindness and levity to your dealings, because what you make now stands a chance to last for a very long time.

### VIRGO

#### Aug. 23-Sept. 22

This is a ripe time to learn more about your emotional nature, Virgo. Open up your heart to something or someone; really feel vulnerable and hopeful, with all of the uncertainty that comes with it. Notice if you feel inspired, scared, or excited? Better understand yourself by being present with what you feel this week.

### BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).

### LIBRA

#### Sept. 23-Oct. 22

Life is like a picnic at the end of a long hike, Libra. If you drag around too much extra crap, you'll tire yourself out before you reach your destination. If you don't bring enough useful supplies with you, a minor mishap can become a major pain in the butt. Be practical and well prepared this week.

### SCORPIO

#### Oct. 23-Nov. 21

Coping with your stress levels is way more important than whatever is upsetting you this week. Avoid the temptation to analyze details with a magnifying glass, and instead get enough steps away from whatever's bugging you so that you can see the whole picture. The Devil's in the details, so treat them with kid gloves.

### SAGITTARIUS

#### Nov. 22-Dec. 21

How one holds the things that they value says a lot about a person. This week you should keep your attentions fixed on how you do what you do with what you treasure. If you cherish a thing, do you protect it, use it till it's gone, hoard it? Notice this stuff as a way to more fully experience love.

### CAPRICORN

#### Dec. 22-Jan. 19

Do not resist going through emotional pain this week. What feels like your biggest problems are in fact your teachers, heka determined to get you to pay attention to your lessons. The only way to learn about your self is to encounter yourself. Be humble as you investigate why you react as you do.

### AQUARIUS

#### Jan. 20-Feb. 18

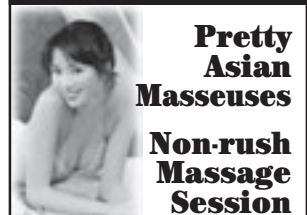
Your ego can get you into real trouble this week if you don't keep it in check. If you assert yourself beyond your rights you will set a chain of reactions in motion that will bring about unpleasant results. Stay grounded, take your time, and consider the impact of your actions before you strike out, Aquarius.

### PISCES

#### Feb. 19-March 20

When you stop trying to contain or direct the flow of your life, opportunities can arise out of nowhere. This week there's much to be gained from letting things reveal themselves to you. Do not make impulsive decisions or force your will, Pisces. There is great strength in waiting, it is an active process for to engage in.

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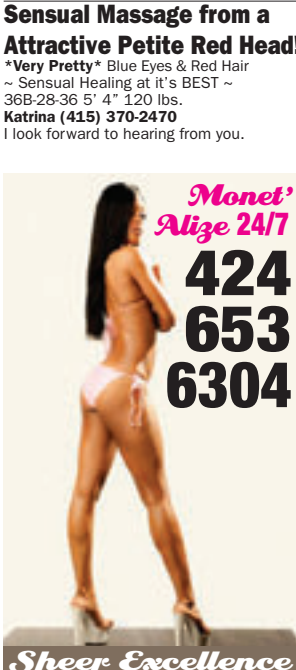
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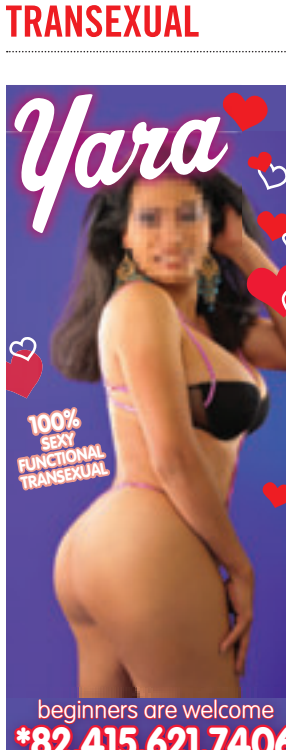
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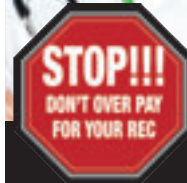
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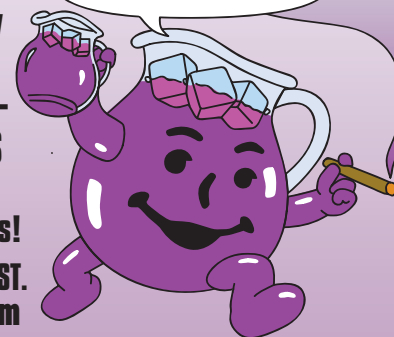
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